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LITERATURE.

The Russians of To-day. By the Author of "The Member for Paris." (London : Smith, Elder & Co., 1878.)

THIS is an amusing book, and some parts of it testify to a close acquaintance, on the part of the author or of the persons from whom he derives his information, with the political and social life of those contemporary Russians whom it describes. Of course it must not be gravely quoted as an authority, its caricatures must not be accepted as faithful portraits. And in those parts of the book which neither are, nor make any pretence to be, amusing, its statements, as will be seen presently, do not always inspire confidence.

By far the best portions of the book are those which are meant to be amusing, and decidedly are so. The Prince Wiskoff, the "Squire among many," who has spent all his money, and has nothing to do, is very well described. And in the accounts of "An Emancipated Village" and "A Co-operative Village," there is much that must be admitted to be sufficiently true in many instances, though it would be absurd to suppose that all villages are in the unfortunate position occupied by those of which the misfortunes are here made patent. The chapter on "The Temperance Question" deals with one of Russia's greatest evils—one, however, with which we are unfortunately too well acquainted at home. To the eye of the stranger who comes from any of the sober countries of Europe, Russian intemperance must needs seem something not only terrible, but almost incredible; but to the Briton, who is aware of what is going on in his native land, and knows to what fearful crimes of violence his countrymen are driven under the instigation of drink, there will be nothing new in the drunkenness which he may witness in Russia, except the good humour which generally accompanies it. The chapter headed "Through the Streets" is smartly written, but far too much stress is laid on the power and inclination of the police to annoy. The account of their behaviour may be correct as regards the police of Odessa a score of years ago, but is absurdly exaggerated as regards the police in an ordinary Russian town at the present day. And the same may be said of the author's remarks about how absolutely necessary it is for a stranger always to have his passport about him. They apply to a time which is past and gone. At present, unless a change has taken place recently, the tourist in the interior of Russia is very little troubled with en-

quiries after that document. The account of Simon Iscariotovich, the "prosperous merchant" of Odessa, is very good, but it is only in South and West Russia that Jews of his class thrive and grow fat. Elsewhere they are unknown. The chapter on "Judicial Business" describes the state of things which prevailed in the reign of Nicholas; as when we are told that "a judge of first instance, commonly a tschinovnik, is paid 40l. a year, and has bought his office secretly for about 4,000l." We might suppose that the writer had never heard of the immense reforms which have been effected in judicial business were it not for his remarks about juries, which are confined to the repetition of a few old jokes about their behaviour. We need not travel beyond the limits of our own island to meet with many a merry jest at the expense of jurors' intelligence. Many an Englishman who has suffered from long sitting in a jury box, stifled by the horrible atmosphere peculiar to our courts of law, will be inclined to sympathise with the fugitives of whom the following story is told. "Once when a jury had been locked up three hours, an impatient judge sent an usher to see what they were doing, and it was found that they had all escaped through a window, to avoid giving a verdict." Nearer to the truth than this account of the legal proceedings which have been so greatly altered during the last few years, are the military sketches entitled "The Briskatstartine Hussars," and "A Victorious General," for in military matters there is much room left for improvement, and a foreigner can scarcely speak more severely than natives are accustomed to do of the sufferings of the private soldier, the incapacity of generals who owe their rank to female influence or Court favour. The chapter on "Orders of Knighthood," also, is sufficiently correct as well as amusing. The skit entitled "A Bookseller and Publisher" is really humorous, and it may possibly be not an unfair representation of an Ekaterinoslav bibliopole. But it would be absurd to look upon it as in any way doing justice to the publishers in the large Russian cities. In fact almost all the chapters which are written in a lively vein, whether the author amuses himself with "Marriage Customs," or sketches imaginary political lady-helps, or dwells on the horrors of travelling in the interior, are at least readable if not always entirely to be depended upon. In those in which he gravely descants on the Turkestan and the Siberia of which he evidently has no personal knowledge, merely repeating what has been said so often before, he does not appear to the same advantage. They will, of course, please those readers who are already of his opinion, but to an impartial investigator they will not appear worthy of attention.

One thing, at all events, is certain. Whatever the writer may know of *The Russians of To-day*, he is singularly ignorant of all that concerns the Russians of olden days. Reasons best known to himself have induced him to prefix to his very lively and amusing sketches, which show, as has been said, considerable acquaintance with Russian life and thought, a very dull "Intro-

duction," full of the most extraordinary mistakes.

First of all he must needs talk about "the Slavs, who were the primitive inhabitants of Northern Russia," and who, it seems, "invaded Sarmatia and Scythia, and conquered all its tribes one by one." These Slavs, he goes on to inform us, "had Indian blood in their veins, and were settled on the western shores of the Volga fifteen centuries before the Christian era." Not only were their manners Oriental, but "their religion was a mixture of Brahmanism and of the forest worship of the Germans." All this is remarkable enough. But there is more to come. After informing us that the name of Russia is "derived from Rurik," decidedly a piece of information, he goes on to tell how the Russians threatened Constantinople "under Jaroslav, in 1020," but that "Jaroslav was unable to conquer the Turks." As we have just been told that "then as now religious zeal was pleaded as the excuse for coveting the Byzantine city," we must suppose that the author imagined that the Turks were in possession of Constantinople in the eleventh century. After that we need not be surprised at hearing that "Christianity having organised Russia on the feudal system of Western Europe," as soon as "Jaroslav was dead" feudal wars commenced and raged intermittently during the next four centuries. The truth being, as "every schoolboy" knows, that nothing at all resembling the feudal system ever got a footing in Russia. Almost equally astounding is the statement that "Novgorod freed itself from the Moscovite connexion, and set up an independent republic under the protection of the Mongols." The fact being that Novgorod had been to a certain degree republican long before what the author pleases to call "the Moscovite connexion" was dreamt of, and that it was Moscow which made use of the "protection of the Mongols" in order to subjugate the rest of Russia, Novgorod included. After this we are not surprised to find that the author accepts as a genuine document Peter the Great's "famous will, which has become, so to say, the charter of Russian Imperialism."

W. R. S. RALSTON.

A Chronicle of England during the Reigns of the Tudors. From A.D. 1485 to 1559. By Charles Wriothesley, Windsor Herald. Edited by William Douglas Hamilton, F.S.A. Volume II. (Camden Society, 1877.)

SOME time has elapsed since the publication of the first volume of the *Chronicle of England during the Reigns of the Tudors*. We may refer our readers to the notice of it which appeared in the ACADEMY, July 10, 1875. We are a little disappointed in the size of this second and concluding instalment, which scarcely extends to 150 pages. The two parts might well have been issued in a single volume, or, if it is thought necessary to publish a certain number of volumes in return for the subscription to the Camden Society, it would be convenient to continue the paging, which does not extend to 400 pages, through the second volume. This would enable the historical enquirer to refer

to a single volume, and likewise save him some trouble in consulting the index, in which it is not always easy to distinguish vol. i. from vol. ii.

We are also a little disappointed in the amount of new information contained in the *Chronicle*, which is in parts very meagre, and this especially applies to the first two years of the reign of Edward VI., the notices of which extend only to six pages. There is scarcely anything narrated which has not appeared before in some of the chronicles of the period. The notice of the ceremonial practised at the keeping of the anniversary of Henry VIII. at Westminster is, we believe, altogether new, and it is of some importance as indicating the intention of the Government to proceed systematically but gradually with the changes of worship and ritual. According to the new Communion Book which had been issued by the king's authority two months before, the Canon of the Mass was to be said in Latin as formerly, but this particular Mass was "sung all in English with the consecration of the sacrament said also in English, the priest leaving out all the Canon after the Creed save the *Pater Noster*." It is a curious fact, because, as there was no English translation authorised, the words used in the Canon must have been according to the fancy of the individual priest who was celebrating. It seems, however, from another memorandum that the same unauthorised practice had been introduced as early as May 1548 into the cathedral church of St. Paul's, London. Who was the Mr. Tong or Doctor Tonge, the King's chaplain, who preached twice about this time, once on May 12 and once on Whit Monday, we do not know. No such name occurs in any list of the King's chaplains that we have seen. Perhaps he is the same as the Roger Tongue whose name appears among the King's Visitors in the north. There is a similar instance of anticipating the law in the following year, in which the author records that in St. Paul's and divers other churches in London and elsewhere the new Prayer Book of 1549, which was ordered to be used on and after Whit Sunday, June 9, was voluntarily adopted at the beginning of Lent, just three months earlier.

From this time till the end of the reign the *Chronicle* is much more full of details, and adds something to our knowledge of what was going on in London, more than can be gathered from the histories and other chronicles of the period. Thus we have two or three instances of prosecutions of Anabaptists which ought to have been, but have not been, recorded in Cranmer's register at Lambeth. It is a striking fact that whereas Bonner's register for London is most accurately kept, Cranmer's at Lambeth should have been so neglected through his carelessness in not entering processes which came before him.

There is an illustration of the practice of the day as regards the celebration of Holy Communion, Cranmer officiating in a cope and not using the chasuble, according to the rubric of the first Prayer Book, which allows the choice of a cope or a chasuble. The intention was to make the use of the chasuble optional, with a view to getting rid

of it altogether, as was done in the second Prayer Book of Edward VI.'s reign. It is to be regretted that the editor of this volume does not seem to be adequately acquainted with the nature of the important ecclesiastical changes which the Protector, with the assistance of Cranmer and Goodrich, was persistently carrying through. He more than once seems to confuse the first Prayer Book of the reign with the second, though the tone of the two books is as distinct from each other as that of both of them is from that of the Book of Common Prayer at present in use, which is certainly not "the same, excepting a few alterations, with that of 1549." We should have thought also that the last-published edition of the *History of the Reformation* would have effectually prevented anyone from appealing to Burnet as an authority, especially as regards the conduct of a bishop of the Old Learning. There is really something ludicrous in being told on Burnet's authority that Bonner, at his illegal deprivation by Cranmer, "behaved before the judges more like a madman than a bishop."

There is a change observable in this volume in the tone of the chronicler, who seems to acquiesce more readily in the new state of things introduced by the Reformers. The diary seems to have been written almost from day to day, and so after the death of Edward VI. we have a new heading, "Johannae Reginae Anno 1°," under which is duly entered the proclamation on July 10, 1553, of "Jane, Quene of England, Fraunce, and Ireland, Defender of the Fayth, and of the Church of Englaund and Ireland the supreme head." But nine days afterwards he speaks as if he entirely sympathised in the general delight felt in London at the proclamation of Mary, and mentions that on the very next day Cranmer and Goodrich, who had consented to the exclusion of the Princess Mary from the succession, were present at the Lord Mayor's dinner given in commemoration of the event. How Goodrich managed to escape a traitor's or heretic's death does not appear. The *Chronicle* gives no additional information as to the few remaining months of his life. He died a natural death in May, 1554.

The entries in the *Chronicle* extend to September 8, 1559—that is to say, not quite to the end of the first year of Elizabeth. On that day the obsequy was kept for Henry II. of France. Before that time the change of religion in the Protestant direction had been adopted, the entry of May 14, 1559, being "Whit Sunday, the service began in English in divers parishes in London after the last book of service of Common Prayer used in the time of King Edward the VI." This is important because it falls in with the report that Elizabeth caused the book to be used in her own chapel on May 12, which latter date is probably a mistake for May 14, the book being authorised for use on and after June 24, 1559. Wriothesley has noticed the first public indication of the coming change as happening on Sunday, January 1, 1559, on which day, he says, the Mayor's commandment to read the epistle and gospel in the English tongue, according to her Majesty's proclamation, was observed in most parishes in the city.

We cannot say much in praise of the editorial work. So far as we can judge without having seen the transcript from which it has been produced, we should suppose it was fairly well executed, and the Index is all that could be desired. But as regards the notes, they are neither as numerous nor as copious as those added to the first part of the *Chronicle*, while some of them contain mistakes similar to those noticed in our previous review of the earlier part. Neither has the editor taken the trouble in all instances to point out the mistakes of the writer or the transcriber of the MS., whichever of the two may be fairly credited with them. We observe, for instance, at page 134, the entry, apparently under the head of Monday, April 27, 1556, after the notice that six Essex men were sent out of Newgate to be burnt in divers places in Essex, "also three women burnt in Smithfield." It ought to have been noticed that the six men were all burnt at Colchester, and that the other part of the notice was a subsequent addition to the diary, the three women alluded to having suffered death on May 16, 1556. Again, in the entry of Sunday, March 24 (p. 127), that Thomas Hikby, with others, was delivered to the sheriffs of Essex to be burned, the explanation in the note is altogether wrong. The person alluded to is not, as the editor suggests, Thomas Hawkes, who was burned three months afterwards at Coggeshall, but Thomas Higbed, who suffered at Hornenden-on-the-hill two days afterwards, on March 26. In the very next line we have "the 4th of April, being Easter Day." But Easter Day fell in that year on April 14. The mistake is the more palpable because a few lines lower down we have correctly "the 17th of April, being Wednesday in Easter week." The *Chronicle*, we may observe, affords some corrections of dates with regard to the days on which other heretics were burnt. While we are on the subject of variations of dates between this chronicle and other histories, we may notice that the proclamation of Queen Elizabeth about reading the epistle and gospel in English was issued, not as Wriothesley narrates, on December 30, but on December 27. We have noticed a few errors, but we should scarcely be doing justice to the editor if we did not add that it is very difficult in such a work entirely to avoid mistakes. But we have not the same excuse to make for the extremely Protestant prejudice exhibited by the editor in many of his notes. Though the Camden Society are not answerable for the opinions or observations of their editors, we think it would be wise to let the volumes as nearly as possible tell their own story, the notes to be added being simply explanatory of matters of fact.

NICHOLAS POOCOCK.

The Litany of the English Church, considered in its History, its Plan, and the Manner in which it is Intended to be Used. By the Rev. W. H. Karslake, M.A. (London: Pickering.)

THERE is no manual of devotion in the world which has had such a number of glosses, comments, dissertations, and illustrative matter devoted to it as the English Book of Common Prayer. Works on the Greek offices may almost be counted on the fingers of one

hand, for when Symeon of Thessalonica, Gabriel of Philadelphia, Habert, Goar, King, and Neale have been named, there is little else of importance to add; nor are there more than a few really valuable treatises on the Breviaries of the Latin Church. The Missal has been, doubtless, far more copiously illustrated; but even beginning with Durand, Sicard, and Micrologus in the thirteenth century, and coming down to the very latest text-books, such as those of Guéranger, Lüft, and Probst, it has not had a third of the pains bestowed on it which has gone to the discussion of the Anglican rite; so that anyone with a merely external or bookseller's knowledge of the bibliography of the latter subject might very reasonably suppose it exhausted, and that all future books can be little save old materials rearranged.

The reason of this copiousness of illustration is due to the unequalled position held by the English Prayer-Book as a lay volume. The Oriental and Roman offices are in dead languages, or, at best, in archaic and unfamiliar dialects of still living tongues, and are practically not in lay hands at all. They are the heritage of a professional body, and not that of the people at large, and are not customarily used by any save the clergy, either in public or private. Consequently, the area of literary interest in their contents, viewed from the historical, or even from the doctrinal, point of view, is necessarily restricted to a narrow area of readers, the tiny minority of learned ecclesiastics, and no demand exists to induce a continuous supply of fresh comment, such as our ecclesiastical literature can boast; whereas the fact that both the Latin and English rites have a common origin makes some of the more recent books produced here, such as Mr. Scudamore's *Notitia Eucharistica*, wellnigh as valuable to Roman as to Anglican students. As to the question of freshness, of course in a field which has been worked so sedulously (not having been neglected here since the revival of theological study under the influence of Andrewes and Laud, even in the slacker times of the eighteenth century, till it was laid aside for a time while the unlettered and emotional revival of Venn, Newton, and Romaine, but little interested in liturgical or, indeed, strictly theological learning, continued to dominate) it is impracticable to be very original. But the far minuter study of Biblical and early Christian archaeology and the adoption of the comparative method which mark modern scholarship have not been sufficiently long introduced among us to have finally done their work in this direction, and there is abundant room still for erudite monographs on detached portions of the Anglican formularies. Such is the treatise before us, in which Mr. Karslake has done a great deal more than merely reproduce the matter already made *publici juris* by Sir William Palmer and Professor Bright. He has distributed the subject into thirteen chapters, of which seven deal with the English Litany as it stands, inclusive of a survey of the origin and use of similar forms in the ancient Church; while the last six are devoted to an enquiry into the sources whence our rite has been compiled, and to a tabulation of the most striking examples found

in Eastern and Western Christendom, from the *quasi*-Apostolic forms embedded in the earliest Oriental Liturgies down to the latest of those newer modes of supplicatory prayer to which Mamertus of Vienne appears to have given the first impetus. This latter portion of the volume, as dealing more directly with questions of pure scholarship, is that which has the chief interest for the readers of the ACADEMY, and to it, therefore, the subjoined remarks will be confined; though matter of a similar kind—such as the relation of the curious survival among us of beating parish bounds at Ascension-tide to the ancient Rogation “gang-days”—will be found abundantly sprinkled through the earlier part likewise.

At the outset, there is one curious omission to be pointed out. Mr. Karslake, like Archdeacon Freeman before him, had given attention to the Eucharistic relation of the Litany—that is to say, not only its earliest traceable Christian use as the “Great Intercession” of the primitive Missals, but its subsequent employment, as in the Milanese rite and our own, for saying in connexion with the Communion office, there as an integral part of it, here as a preparation. But he has not attempted to trace it any higher. The Clementine Liturgy, embedded in the Apostolical Constitutions, is most probably, as it now stands, the most ancient Christian rite extant; since the fact, which may almost be taken as proved, that it never was in actual use anywhere, but merely stood as a literary norm for local adaptation, has preserved it from the mutilations and interpolations which have affected those other extremely early forms which bear the names of St. Mark, St. James, and SS. Adaeus and Maris. Nothing is easier than to show how the Clementine *Synapte* or *Ectene* could be broken up into portions by intercalated responses; nay, how it actually has been done in the Milanese Lenten litanies of the Ambrosian Missal, and its subsequent adaptation in Anglican Portiforia and Primers. But a deeper enquiry is not even touched on. Whence did the Clementine Liturgy get it? or, for that matter, the Palestinian and Egyptian liturgies either? Such elaborate forms as they unquestionably are do not spring to existence at once in full completeness under the conditions of an infant and comparatively obscure religious society, whatever may be its fervour. There is a minuteness of detail and a finish of form about these very ancient Missal Litanies which, if we did not know for certain that they are, in part at least, ante-Nicene, would lead us naturally to ascribe them to a late and settled period of ecclesiastical history, as the ultimate outcome of long use and adaptation. The answer is extremely simple, and indicates a great field of enquiry, which has not yet been so much as surveyed, not to say worked—namely, that the devotions of the primitive Church, like much of its theology and polity, come straight from the synagogues of the Pharisees and Essenes. Archdeacon Freeman did see this truth, and lightly touched on it in his *Principles of Divine Service*, but he stopped short at the liturgical provisions of the Pentateuch, and did not carry his investigations suffi-

In the ninth chapter of the book before us, the author takes each clause of the Litany in turn, printing just enough of it to guide the eye and memory, and appends a few words as to its certain or probable source, an arrangement which is incomparably more convenient than a separate dissertation would be, as it emphasises the facts bearing on every paragraph. And there is a very interesting collection of Litanies and quasi-Litanies, forming an appendix to the book. There are, however, four very serious omissions under this head—to wit, the Armenian Missal Litany, the very curious Mozarabic *Preces* after the *Psallendo*, the farced *Kyries* of the Sarum and unreformed Roman Missal, and the metrical Litanies of Salzburg and Münster, printed by Martene. These should also find a place in any revised issue of Mr. Karslake's useful and interesting treatise.

RICHARD F. LITTLEDALE.

The Monuments of Upper Egypt; a Translation of the "Itinéraire de la Haute-Egypte" of Auguste Mariette-Bey. By Alphonse Mariette. (Alexandria and Cairo: A. Mourés; London: Trübner & Co., 1877.)

For the benefit of such as do not read French easily, M. Alphonse Mariette (himself a Frenchman) has, under the above

title, translated into choice and fluent English his brother's *Itinéraire de la Haute Egypte*; a little book which for the last few years has been the delight and instruction of travellers on the Nile. Setting aside the way in which the translation is done—and it could scarcely be better done—M. Alphonse Mariette has performed a good work in throwing open these sources of delight and instruction to a wider circle of readers. For the *Itinéraire* stands alone in its way. It is neither a guide-book, nor an archaeological treatise, nor a popular essay for library circulation. It is simply what under its new and better title it professes to be—namely, a descriptive account of the Monuments of Upper Egypt, written by the one man who for more than eight-and-twenty years has made that district the principal field of his labours, and who knows more about its antiquities than any other Egyptologist in or out of Europe.

Of Mariette-Bey's magnificent and costly works on Abydos, Denderah, Karnak, &c., &c., the majority of even highly-cultivated readers know little or nothing. Such books are for the scientific few, and, although they constitute the corner-stone of his fame, do little to popularise the name of their author. But even the unarchaeological world, which cares little for Egyptology and not at all for hieroglyphic literature, is by this time alive to the extent of Mariette-Bey's renown as creator of the famous museum at Boulak, and discoverer of the long-lost Serapeum, or burial-place of Apis, described in the seventeenth book of Strabo. The splendid folio in which he has recorded the history of this last achievement is not to be found in many private libraries; but in that division of the *Itinéraire* which treats of excursions near Cairo, enough is told, and delightfully told, of the way in which the discovery was made, to satisfy the curiosity of most readers. As with the Serapeum, so with the scenes of Mariette-Bey's other labours. Lightly but firmly, with such subdued enthusiasm and in such modest language as befits a great explorer reciting the story of his own successes, he sketches each in turn, holding us no less by the charm of his literary style than by the interest of the facts with which he deals. Take, for instance, his descriptions of Denderah and Edfoo. He found these two temples half buried in the compact *débris* of countless crude brick towns, Arab, Copt, and Egyptian; each superimposed, like geological strata, on the crumbled ruins of its predecessor. The inner chambers of both were choked to within a few feet of their ceilings. There were the ruins of a deserted village on the roof of Denderah; and there was an inhabited village swarming with human and animal life on the roof of Edfoo. All these foul incumbrances Mariette-Bey swept away. All those pillared halls, all those side-chambers and corridors covered with sculptures which are the marvel of the traveller and the inexhaustible storehouse of the student, he caused to be cleared out from basement to cornice. Of the inscriptions with which they are covered—crabbed and corrupt because dating from Ptolemaic times—he can read every line. He has copied thousands of them with his own hand. He knows the history of every

part of the building; the additions made to it by each successive monarch; the uses of every chamber in it. He has the lists of endowments, the Kalendar of fast-days and feast-days, the very order of religious ceremonial, at his fingers' ends. Yet he never bores you with too much learning. In words few but picturesque, he tells you precisely what you would best like to know; but contrives to give you at the same time a passing glimpse of the most philosophic religion and the most elaborate ritual of antiquity. By this door, he tells you, the king was wont to enter the sacred precincts; in yonder oratory he underwent the ceremony of purification; in these chambers he consecrated certain offerings. Here, crossing the threshold of the holy of holies, he opened the shrine of the god, and, according to immemorial tradition, unveiled and perfumed the sacred emblem. Finally, placing himself at the head of a long and splendid procession, he made the circuit of the building, the roof, and the consecrated grove by which the temple was originally surrounded. In the prayers which were recited on these occasions by the king and the priests, and in the nature of the offerings placed on the altars of each divinity, Mariette-Bey traces a hidden symbolism derived from the Platonic schools then flourishing at Alexandria; and shows how the entire decoration of a Ptolemaic temple was composed "with a view to summing up synthetically, under the imagery of local divinities and their attributes, the three fundamental parts of that philosophy—the Beautiful, the True, and the Good." Told in this way, archaeology reads like romance.

Of the new matter incorporated with this present issue, the most valuable and important part is that which treats of the latest excavations at Karnak. Setting aside Mariette-Bey's own great folio on this subject, and the late Vicomte E. de Rougé's elaborate "Etude des Monuments du Massif de Karnak" (*Mélanges d'Archéologie Egyptienne et Assyrienne*, Paris, 1875–6–7), both of which are obviously too recondite for the use of ordinary readers; setting aside also the five or six unsatisfactory pages given to the subject in Murray's *Handbook*, this is really the first and only intelligible clue to the great Karnak group which has yet been placed in the hands of English travellers in Egypt. It is illustrated, moreover, with a ground-plan of the great temple, for which it is impossible to be too grateful. For it is not simply the best, but it is the only good plan of portable size yet given to the public. The scale is about forty-five mètres to the inch, and it takes in both the sacred lake of Thothmes III. and the pylons leading to the temple of Maut. Beginning this section with a sketch of the history of Thebes, Mariette-Bey takes his reader from Luxor to Karnak; tells him in what order to see the ruins; and in thirty pages of lucid explanation points out the principal objects of interest by the way. Here, for the first time in popular form, we find some account of the two hundred and thirty hieroglyphed scutcheons (each scutcheon suspended to the neck of a captive), sculptured on the western front of the fifth and last pylon of the great temple; a series at

least as interesting to the Biblical student as that of Shishak, in which Champollion believed that he had found the portrait of King Jeroboam. These scutcheons, containing the names of conquered cities, record the victories of Thothmes III. in Ethiopia, Libya, Arabia Felix, and the land of Canaan. Among the last appear Kadesh, Megiddo, Damascus, Beyrouth, Nain, Jaffa, &c., &c. "In fact," says Mariette-Bey, "this list is nothing less than a synoptical table of the Promised Land, made 270 years before the Exodus" (p. 176).

It is to be observed, while on the subject of Karnak, that our author corrects the generally received proportions of the great obelisk of Queen Hatasu, which according to Murray measures 92 feet in height, but which is now shown to stand 108 feet 10 inches in the shaft, so exceeding the obelisk of St. John Lateran in Rome by three feet and four inches. Of the granite sanctuary, or what has hitherto been universally accepted as the sanctuary, of the great temple, constructed by Thothmes III. and restored by Philip Aridaeus, Mariette-Bey enunciates a new and startling opinion.

"It is a mistake," he says, "to consider the granite chamber as the actual sanctuary of the great temple of Karnak. The sanctuary of the great temple was anterior to Philip, anterior even to Thothmes; it ranked among the oldest edifices in Egypt, since it dated from the second king of the twelfth dynasty. It was built of sandstone, and stood in the centre of the large court to the east. Its renown, its antiquity, and probably also its riches, had the effect of attracting, more than any other part of the temple, the attention of every conqueror who invaded Thebes, and it has disappeared to its very foundations" (pp. 177–8).

That the most ancient part of the great temple was begun by Usertasen I. was pointed out long since by Sir Gardner Wilkinson; but Egyptologists, I believe, have hitherto taken it for granted that the structure of Thothmes III. was not only a later sanctuary, but that it covered the original site of whatever may have been the earliest sanctuary. De Rougé, at all events, seems never to have doubted its identity.

In the section on "Language and Writing" more space is now given to the subject of hieroglyphic signs, and some examples of syllabic, alphabetic, and ideographic characters are added. A short description of the temple of Khons is also given for the first time; and many new and interesting remarks are scattered up and down the book. Among these we find that the ancient necropolis of Drah-Aboo'l-Neggh, at Thebes, has yielded evidence of the very curious fact that a large proportion of the inhabitants of that part of the Nile valley at the time of the eleventh dynasty were negroes.

It is a pity that this charming little book has not been brought up in all points to the latest level of information. Since the discovery of the remains of a palace of Rameses III. at Tel-el-Yahodeh in 1870, for instance, it can no longer be said that the so-called pavilion at Medinet Haboo is "the only example of civil architecture which we possess." Neither, in view of Dr. Birch's learned paper on "Le Roi Rhampsinite et le Jeu des Dames," contributed to the *Revue Archéologique* (vol. xii., Nouvelle

Série, 1865), is it any longer possible to accept the symbolical sculptures on the upper storeys of these pavilion towers as representations of Rameses III. "surrounded by his family." Those flower-crowned maidens, with one of whom the king plays at draughts, are not his daughters. They are the goddesses of the upper and lower world; and that mystic game (one of the recreations promised in the Ritual to the justified dead) is played in Hades.

With regard to M. Alphonse Mariette's share in *The Monuments of Upper Egypt*, his translation is so easy and idiomatic that one never even recognises the hand of a foreigner. If in dealing with the proper names of kings and gods he had always adopted the Egyptian spelling instead of the Greek, he would have left nothing to be desired. It is time that we had done with the Amenophis and Imouthes of the old school.

AMELIA B. EDWARDS.

The Cottage Hospital: its Origin, Progress, Management, and Work. By H. C. Burdett. (London: J. & A. Churchill, 1877.)

WITHIN the last seven years the increase of Cottage Hospitals, until then a novelty in Great Britain, has been considerable, if not uniform; and it appears that the impetus given to the movement by Dr. Horace Swete's book in 1870 accounts for not a few of the more recent undertakings of the kind. As, however, Dr. Swete, now widely known as a public analyst, has no leisure to prepare for the press a second edition of a work which was soon out of print, a gentleman of long experience in hospital administration, Mr. Burdett, has gathered into the handy volume before us a history of the Cottage Hospital Movement, its progress and results, designed to show that there is room for it alongside and in supplement of the public hospitals and infirmaries. Without possessing the attractive pen of Dr. Swete, he deserves the credit of having brought a shrewd judgment to his task; and in most of the debateable questions connected with his subject-matter we suspect that his views will command the suffrages of the intelligent reader.

Only five English counties are now without one or more of these excellent institutions, which in their primitive and best type—*i.e.* the Cranleigh pattern—aim at bringing home to the small town or rural district, amid fresh air and out of the dust and turmoil of crowded thoroughfares, those advantages of medical advice and trained nursing which till recently were limited to the general, and comparatively monster, hospitals. It is found, where they have taken root—*i.e.* in above one hundred probably of the 160 Cottage Hospitals of which returns have been obtained—that the cheaper and simpler institutions are more economical than the best managed of the public and general. For example, while at the General Hospital, Birmingham, each bed occupied in 1875 cost 53*l.*, and at the Royal Hospital, Bedford, 56*l.*, the average cost per bed in the Cottage Hospitals is calculated to be 12*l.* and 9*l.* per bed less than in these—and this, too, though a small rural institution cannot get large discounts, and has to pay retail prices.

Indeed, it would seem that the sense of a narrow margin sharpens vigilance in the careful balancing of accounts, for clearly the income question is equally satisfactory, in 100 cottage hospitals reaching to 350*l.* in round numbers, or 10*l.* per annum above average expenditure. One great recommendation of the movement is its good in a provident sense, which is greater far than the general hospitals have ever aimed at, a large portion of income coming from annual subscriptions—indeed, nearly half of the whole income of this class of charity. Mr. Burdett is no advocate, by the way, for funding reserve capital, but would have the promoters of a Cottage Hospital, if in a condition to do so, first purchase their freehold, then provide all appliances and comforts, and then, after keeping in hand a very moderate reserve, consider the remuneration of the medical staff, whose work is too much suffered to be gratuitous, even where the Cottage Hospital has a surplus of invested savings. Large investments are a drawback, as encouraging reckless expenditure, and there is no point which Mr. Burdett makes more clear than that part-payment of medical assistance should be a normal mode of keeping such investments within a moderate and wholesome margin. The principle of patients' contributions according to their means, which in a rural area there is no difficulty in ascertaining, has the double advantage of teaching independence and self-help, and of enabling a portion at least of the medical aid rendered to be in some degree remunerative. The system of payment by the guardians for paupers admitted to a Cottage Hospital is worthy of all imitation, and should be adopted by our great general hospitals; and, in truth, the "Cottage Hospital system" may fairly claim as its *raison d'être* a mission to introduce *provident* medical relief in lieu of *eleemosynary*.

It is needless to reiterate the arguments devoted by Mr. Burdett to the removal of a prejudice against a movement really ancillary to the county and general hospitals, or to enhance the advantage likely to accrue to the medical men of a district in economy of time and labour, in means of conference, mutual intercourse, and experience. A Cottage Hospital feeds the county hospital, besides furnishing a previous history of each patient, and hints as to habits and treatment. The briefest rules for internal management are found to be most satisfactory, and it would seem that a small ladies' committee, or even, where it can be arranged, a really working lady-superintendent, answers best. Our author naturally attaches great weight to exact tabular statements of cases under treatment at each Cottage Hospital, particularly as to severe accidents (which are above the average at general hospitals), and thinks that every establishment should have its fixed scale of diet. These dietaries are given on page 60. For the avoidance of all possible jealousy between the hospital staff and (say) the poor-law medical officers, committees should guard against such a case as is quoted at Boston, on page 68, where the Cottage Hospital "did" the Union doctor out of the fee, when a broken limb was taken to it from the Union.

It is in vain, also, to do more than note

two or three of the chief hints to be gleaned from Mr. Burdett's pages. His experience leads him to advocate the widening the scope of these institutions from eight to as many as twenty, or, in mining districts, twenty-five beds—a very convenient number, as is shown by certain clear statistics. Where the maximum number allows of wards of ten beds in each, there is an economy of day and night nursing, though of course in small rural districts a less extensive ward is required. The vital questions of ventilation and warming are carefully discussed in chapter iii., and the not less vital one of the disposal of *excreta*—touching which the author commends water-closets, if the supply of water is good, and there is a system of sewerage; although he regards earth-closets as generally the best, cheapest, and most easily managed plan. It should be borne in mind, however, that this involves the presence of an *odd-man* on the premises, to look, among other out-door duties, to the drying and removing of the earth, which it will not do to leave, as in a case cited in the *Lancet* (October, 1867), unshifted for three months!

As regards attendants—whom the author thinks the Cottage Hospitals must train for themselves—the absolute requirement is, as nearly as possible, a trained nurse for matron, with an assistant-nurse in training under her, and it is pointed out that as these institutions increase, much may be done in this way to supply vacant situations by duly trained young persons of the tradesman and farmer class. In some Cottage Hospitals—*e.g.*, at Cranleigh—one feature of the hospital is a second nurse for use in home cases, at need. The "Fowey" scheme, which allows the patients either to board themselves or to be boarded by the nurse, seems alike impracticable and unpractical. There is much to be admired in the late Baron Hambro's noble institution at Milton Abbas, but here also the plan of allowing the nurse to board the patient must be regarded as wrong. It simply ends in a lax rule of self-pleasing as to food, time of food, and payment for food. The Scarborough Cottage Hospital is an example of success arising from the principle of one sole manager. The founder, Mrs. Wright, has no committee, no chaplain, no house-surgeon: but she is a strong-minded woman, and has studied medicine and hospitals at home and abroad. The Boston Cottage Hospital promises to be one of the best in the kingdom. Mr. Burdett is in favour, we are glad to see, of abolishing all restrictions on admission of friends to see the patients from two to five o'clock daily, and would also do away the system of tickets of admission to patients. He recommends, too, the admission of cases of enteric or typhoid fever, and placing these in the same wards with other cases; but midwifery cases he thinks could not possibly be taken, unless a special and distinct ward (and perhaps staff) were provided for the reception of such. Many very interesting questions are treated of in this volume, which would assist intending promoters of Cottage Hospitals, but which space fails us to discuss. We cordially recommend *The Cottage Hospital* to all such.

JAMES DAVIES.

Thukydides und sein Geschichtswerk. Ein Beitrag zur Geschichte der Historiographie. Von Heinrich Welzhofer. (Munich, 1878.)

THE author of this treatise has gone laboriously and exhaustively over the well-trodden ground which is covered by K. O. Müller's admirable chapter on the political historiography of Thucydides. His conclusions are mostly identical with the views of that illustrious scholar, whom, strange to say, he never once mentions. One of his suggestions indeed is new, but is hardly true. Herr Welzhofer has persuaded himself that the Thucydidean speeches are literal reproductions, and just as genuine as the orations of Demosthenes. The first obstacle to such a theory is, of course, the statement of Thucydides himself (i., 22). Our author wholly ignores the admission of the historian, that he worked up each address in the mode which seemed best adapted for the occasion. (So the words are fairly paraphrased by Mure.) He is equally oblivious of other difficulties, such as the plurality of the speakers (several of the speeches are put into the mouths of deputations), the prophetic allusions (e.g. where Archidamus at the outset of the war anticipates the alliance between Sparta and Persia), and the fact that some speeches, such as those of the Corinthian envoys in the first book, are designed to answer others which the speakers could not have heard. The most fatal objection, however, is that arising from the similarity of style throughout the work. The narrative, it is true, is nearly free from the rhetorical mannerism which disfigures the speeches. Still in rhetorical passages, such as that relating to the Coreyrean massacres, the likeness is glaringly manifested; and it is not less striking throughout the speeches themselves, in spite of the difference of tone and spirit which is so well preserved. The characteristics of the speakers are certainly brought out with a force wholly beyond the reach of rhetorical art; and there is no trace of any formal method in the composition of the speeches—a conclusion which Niebuhr supported. But it is idle to maintain that the prose of Thucydides represents the oratorical style of the period; which, according to our author, was still too new to admit of much variety. Was every orator afflicted with that absurd antithesis of "words" and "deeds," which is said to recur not less than eighty times?

But the basis of this singular theory is an assumption (for which no evidence is offered) that at Athens and elsewhere political speeches were officially reported and preserved. Assuredly the Athenian "Hansard" would deserve a prominent place in the army of martyrs, if he ever existed elsewhere than in the consciousness of our author! The Greeks were not a reading people, notwithstanding that nearly all possessed the necessary instruction. There were, doubtless, reports of celebrated speeches made from memory; and Herr Welzhofer's evidence serves at least to prove that Thucydides made the utmost use of all available materials. He rightly observes that the historian often refers back to the speeches

as part and parcel of the history which he is writing. He also points out various undesigned coincidences, e.g., i., 144—where Pericles undertakes to prove a point in a subsequent speech (*cf.* ii., 61). With regard to the omission of speeches in the eighth book, from which Cratippus gratuitously inferred that Thucydides altered his plan in deference to his critics, we are justly reminded that the history was originally divided by years, and there is only one completed year (viz. the twentieth) which has no directly reported speeches, while it contains several indirectly quoted.

Several chapters, in which Herr Welzhofer lauds the originality of Thucydides, his accuracy and impartiality, his practical genius, the realism of his political philosophy, &c., are interesting and generally judicious. He is carried too far, however, by his unbounded admiration of the historian. It is surprising that he should so implicitly accept the contemptuous estimate of Herodotus which Thucydides implies by tacitly classing him with the *logographi*. Thucydides was wedded to his own political topic, and the gulf was wide indeed between his rational analysis of the quarrel raging around him and Herodotus's simple sympathetic description of men and manners. What is still more surprising, he goes beyond Thucydides himself in magnifying the importance of the Peloponnesian war, and applies the strong but somewhat vague epithet "Hellenomanen" to all who venture to attach superior significance to the great victory over Persia. The latter saved the intellectual work of Greece from destruction; but, according to our author, that destruction would have been less disastrous than was the political eclipse of Athens which dispelled the dream of an empire of culture. Such a vision seems to have dawned anew on the professorial zealots of the "Culturkampf." The history of Greece might teach them that there is one form of government which will never be successful—
Pedantocracy.

GEORGE C. WARR.

NEW NOVELS.

Love Strong as Death. By Rose Burrowes. (London: Remington, 1878.)

Angus Gray. By E. S. Maine. (London: Smith & Elder, 1878.)

Love Lost but Honour Won. By Theodore R. Monro. (London: Samuel Tinsley & Co., 1878.)

A Maddening Blow. By Mrs. Alexander Fraser. (London: Hurst & Blackett, 1878.)

My Heart's in the Highlands. By the Author of "The Sunmaid." (London: R. Bentley & Son, 1878.)

It is a pity that Miss Burrowes has jeopardised the success of a novel which shows considerable narrative power and some skill in description, first by adopting the abominable present tense, and secondly by the wild impossibility of the *dénouement*. The heroine is engaged to one of two brothers who are very like each other. When she first sees Lawrence, the "other one," she mistakes him for Leonard, her betrothed, though she immediately finds out the mis-

take. Lawrence conceives an unholy passion for her; and, as Leonard falls violently ill in Demerara, whither the two brothers are obliged to go before the marriage, he forms the ingenious idea of returning to Europe and personating him. This we are asked to believe he succeeds in doing, and the girl never finds out in three weeks' love-making the mistake she had formerly discovered in three minutes. Lawrence, being a scrupulous gentleman, signs the register merely with an L. We are not told how he had got over the previous difficulty of "I, Leonard, take thee Hesba," and when the ceremony is over the real Leonard appears. Hesba charitably regards herself as Lawrence's wife, and though at first she will have nothing to do with him, she at length, after nursing her luckless lover to his death, forgives the other "for his sake." Certainly English notions of matrimony and morality lead to eccentric entanglements sometimes.

There are no eccentricities of this sort in *Angus Gray*. It is a very steady-going book in the main, though it indirectly raises an interesting question for casuists in manners and morals. When a perfect gentleman can only conceal something not unlike a crime of his own by raising disagreeable suspicions about a lady, which should he do—confess and raise the suspicions, or not confess and hide them? Perhaps it ought to be added that the lady is his daughter, though this adds rather to the temptation than to the excuse for concealment. The story of *Angus Gray* is one of those which recount the good fortunes of a squire of low degree. Its drawback is that though the squire in question, Angus Gray himself, is a very honest and manly fellow, it does not appear that he was at all a suitable husband for the heroine, Nell Eveleigh, nor is any cause shown why she should have fallen in love with him except his mere physical beauty. Now, doubtless for contemptible reasons, the idea of a young lady marrying a man out of her own class for his good looks is rather a repulsive one, though it may be suspected that "the lady of the Strachey" was not instigated by any very different motive. Ralph Curgewen, too, the gentleman suitor, is, as Mr. Eveleigh justly calls him, a "cad," without any cause being shown that he should be so. His keeping his sister out of her rights by working on her feelings is quite consistent with his alleged gentleness of birth and breeding and society; his "caddishness" of language and manners is not. Harold Eveleigh himself is well-enough drawn, with his *dilettante* selfishness and laziness, which, however, do not prevent his being honourable enough as honour goes. But the rest of the characters are too much talked about and not enough set going.

Mr. Monro—though *Love Lost but Honour Won* is not his first novel—has fallen into an error more common in first books than in any others, the error of having too many personages and distributing the interest too much. At the close of this book we are treated to no less than seven weddings, and there has been an eighth just before. This gives us sixteen persons in whose fortunes we are expected to take an interest, and there are four others who are also personages

of the first rank, though they do not succeed in pairing appropriately. Now there are very few novelists indeed who can keep so many balls going satisfactorily. Moreover, the author is too fond of large people. Four at least of his heroes and two of his heroines are magnificent animals, planned on the most extensive scale, and their physical dimensions are impressed upon the reader so frequently that he feels very much like Gulliver on the table in Brobdingnag. These faults are the more to be regretted because there is really some interest in *Love Lost but Honour Won*, if only it were more concentrated. The book contains an excellent and novel receipt for the reclaiming of drunkards, and there is a description of a fancy ball which has a good deal of life and movement.

In *A Maddening Blow* Mrs. Alexander Fraser has entered on a new class of subjects. She has hitherto, in such novels of hers as we have come across, given rather a sunshiny set of pictures. In this book the sun cannot be said to shine at all. The heroine, Ursula Pierce, is a girl whose ruling passion is a love of luxury and excitement, and whose unscrupulousness in gratifying her tastes brings at last a terrible retribution upon her. The less guilty characters of the book are also treated rather roughly on the whole, and the general effect is decidedly gloomy. There is, however, more power in it than there was in *A Thing of Beauty*, and with a little more pains spent upon Ursula Pierce, she might have been made very good indeed. But, considering that it is not more than six months since we reviewed Mrs. Fraser's last novel, we do not think it is unfair to presume that no very great amount of time has been spent over this one. Mrs. Fraser would probably tell us that as it is her readers read her once, and that if she took twice as much time and trouble they would not read her twice. Certain it is that the reader is not guiltless in this matter, but we do not know that his guilt involves the novelist's innocence. We should notice, before quitting *A Maddening Blow*, that it contains a capital child-character—the little damsel Nell Weston, who keeps her father and brother and other people too going by dint of her shrewdness and good offices. We must notice also that Mrs. Fraser, in common with a good many other novelists of both sexes, appears to have very odd notions about special licenses. These conveniences are not obtainable by everybody at a moment's notice all over the United Kingdom.

My Heart's in the Highlands is a pleasant book enough, especially in February and March, when the August delights it celebrates have the additional attractions of distance and contrast. Its affectionate and sportsmanlike tone, which may be described as by Captain Hawley Smart out of Major Whyte Melville, with a Guy Livingstone strain, is gently ludicrous, and its astounding misprints of the foreign words which are occasionally indulged in somewhat provoke the carping critic. But it tells its story well and spiritedly, the good people are rewarded and the machinations of the wicked defeated in a thoroughly satisfactory manner, and the decisive scenes

between the heroine and her unworthy lover are really good. The Highland part is good too, though since the publication of *Fair to See* novelists have had a dangerous and arduous task in drawing the humours of Scotch shooting. The writer's love for her scene is evidently as little affected as that of her heroine, and this gives a genuine air which seldom fails to add to the attractiveness of a book. GEORGE SAINTSBURY.

CURRENT LITERATURE.

Two books on Turkey have just been added to the extensive crop produced by the Eastern Question. The first of these, *Constantinople: how we got there*, by an Engineer (Remington and Co.), is a short narrative of a journey in October 1874, by land from Odessa, where the writer was residing, to Bucharest, Rustchuk and Varna, and from thence by sea to Constantinople, a few of the sights of which city are superficially described. It is devoid of interest, and its sole merit consists in its being grammatically written, and colourless as regards politics. If it had taken the form of a letter to friends, it might perhaps have pleased them, hotel-bills, familiarities and all, but it is wholly unsuited for publication. When the author gets beyond commonplaces, he is especially unfortunate; witness the following:—"A little quotation will, perchance, be excused here, if I inform the forbearing reader that the word Bosphorus is really the same as our most ancient university, signifying the ford for oxen—though where oxen were forded over remains a mystery to me—ferried, I should think, they must have been." We have failed to discover which part of this passage is the "quotation."

The second of the two books, *The Cross above the Crescent: a Romance of Constantinople*, by the Right Rev. Horatio Southgate (Philadelphia and London: Lippincott), is a strange, and certainly a clever, novel, which, the writer impresses on us, is as much a reality as a romance, for "many of its characters are real persons," and "the greater part of its events really occurred." The scene is laid on the shores of the Bosphorus, and the period it embraces is the twenty years preceding the Crimean War. It is the story of the abduction of a Greek Christian child of low parentage, to be adopted and educated by a wealthy, but childless, Turkish pair; afterwards, when a hue-and-cry is raised, and ambassadors are expected to interfere, the boy is transferred to the house of a Turkish official of high position, where he grows up, and is destined to be the husband of his patron's daughter, a beautiful girl, who is also of Greek descent by the mother's side. In course of time he forgets what he once knew of Christianity, and makes profession of Mohammedanism, after which the marriage is celebrated. Ultimately he is reconverted, and makes his escape to Greece, together with his wife, who also embraces the religion of her forefathers. The principal agent, both in the conversion and the escape, is a travelling Englishman, whose acquaintance we make for a moment early in the story, when his views of life are changed by an interview with a hermit on the Bithynian Olympus, who had formerly been a corsair—a situation not unworthy of *Tancred*. He is the good genius of the story; and not the least startling phenomenon is that, though there is but little sacerdotalism in the book generally, in the last chapters this personage and the hero reappear at Constantinople in the character of priests—the one of the Anglican, the other of the Greek Church. The outline of the tale is sensational enough; but the greater part of the narrative, describing the life of the boy and girl on the shores of the Bosphorus, is imbued with the repose, one might almost say the monotony, of Eastern life. The tone of the book is strongly anti-Mohammedan, while at the same time it gives

proof of a lively appreciation of the good side of the Mussulman character. The writer, who is an American, and describes himself as "formerly bishop at Constantinople," is evidently familiar with the East from the minuteness and accuracy of his descriptions of Oriental customs and ceremonies, which form a marked feature in the work. The scenery, also, both of the neighbourhood of Constantinople and of the old Ottoman capital of Brousa, is sketched with much graphic truth. Here and there, especially in the earlier part, the reader is prejudiced against the book by sallies of bad taste. This passage, for instance, can hardly be described otherwise than as "rubbish":—

"The sorrows of time march along the same pathway with ourselves; but in the reverse direction. They meet us. As soon as they have gone by they vanish into empty air; but each as it passes lays its load upon us; then it disappears—its mission and its life ended for ever."

And "vulgar" is not too strong an epithet for the following:—

"her real name being *Fatma*, which corresponded better, in English, with her physical condition; for her proportions were of rather uncomfortable magnitude, and she waddled as she walked."

On the other hand, what can be better than this description of the stillness of Eastern towns and villages? We wish we had room for the whole passage:—

"It is this death-like repose, hovering like a spell over the charmed land, which everywhere in Turkey offers to the Western traveller the most striking contrast with the homes which he has left. It is in its outward aspect the token of gentle and peaceful decay. But within and at closer view it is disease at the heart, consuming the vital functions and crippling all the active issues of life."

This inequality of treatment is the peculiarity of the book, but much of it is very gracefully written, and, in particular, the story of the hero's visit to his family as a Mohammedan of rank, when he had not seen them since his childhood, is told with a simplicity and tenderness which are a proof of great skill.

The Life of Alexander Lycurgus, Archbishop of the Cyclades, by F. M. F. Skene, is an interesting account of a man whose single-mindedness and elevation of character would be remarkable in any age and country, but are so especially in Eastern Europe at the present day. The lives of such men are of value, among other reasons, because they enable us to see below the surface of their times, and to form a juster estimate of the society in which they lived—as Neander, with his profoundly sympathetic historical insight, has amply shown in his *History of the Church*. No one who is acquainted with the Eastern Church will deny that there is a large element of formalism and superstition in that communion; but on the other hand, if evidence is wanted that vital religion is to be found there, it may be seen in the existence of characters like Archbishop Lycurgus. Such persons, though they may tower above their contemporaries, never stand wholly alone. Where one comes prominently into view, we may be sure that there are many others, unknown or undeveloped, in whom the same qualities would be found in smaller measure; and the soil which produces these cannot be wholly barren. The father of Alexander Lycurgus, George Lycurgus Logothetes, was a Greek of important station in Samos, by profession a physician, who, before the Greek War of Independence, devoted himself to ameliorating the condition of his countrymen in that island, and afterwards fought bravely for the cause of Greece. During the latter part of his unselfish and religious life, he frequently endeavoured to inspire a spirit of patriotism into his youthful son by recounting to him the stirring passages of his life; and the feeling thus generated, acting on a mind which from early years was deeply religious, produced a passionate devotion to the cause of God and the Church, which, as his biographer remarks, was the best service he could render to his

country. In particular he conceived a strong desire to abolish the ignorance of the clergy, and this object he kept in view throughout his life. His great abilities were discovered at an early age, and after studying some time at Athens he removed to Germany, where he spent seven years at various universities, and obtained the esteem of several eminent teachers. Returning to Athens, he was appointed in 1861 Assistant Professor of Divinity in that university, and in the following year received his ordination in Palestine, whither he had gone on a sort of pilgrimage. At Athens he subsequently combined the duties of professor with those of preacher, but he avoided the office of parish priest, as marriage is indispensable in the Eastern Church for that position. In 1866 he was made Archbishop of the Cyclades, an office for which he was specially fitted, not only by his learning, zeal, and piety, but by his knowledge of the world—an element rarely found in Greek bishops, as they are usually selected from the monasteries. There is an interesting account of his discharge of these functions, of his powers as a preacher, his wisdom in dealing with superstitious practices, and above all, his tolerant spirit. This last element was an important qualification for his position, as the Greek islands, owing to their long occupation by the Venetians, contain a much larger Roman Catholic population than any other part of Greece; and it is pleasing to find him not only quelling the animosities which had previously existed between the rival Churches, but even contracting a friendship with the Roman Catholic bishop. Of course, his visit to England in 1870 is narrated in some detail, and the letters which he wrote to friends in Greece, describing his impressions of the country and the English Church, and his reception by the Queen and other eminent personages, are very interesting. His views on the much debated question of the intercommunion of the two Churches are sensible enough. He says:—"I do not believe that the union can be the work of the present day; for the present, in order to prepare for this work of union, a friendly approximation of the two Churches in the spirit of mutual love is both possible and desirable." The affection which he conceived for this country during his stay is very remarkable. He writes to his favourite sister from Paris:—"On sailing from England I raised my arms to heaven, and blessed the land, praying from my heart that it may ever be covered by the all-powerful right hand of the Lord." Perhaps, after all, the most attractive point in the man's character was his thorough domesticity and the warmth of his family affection.

St. Petersburg to Plevna. By Francis Stanley, Special War Correspondent of the "Goloss of Russia," "Manchester Guardian" &c. (Bentley.) *St. Petersburg to Plevna* is light reading; Mr. Stanley gossips pleasantly of the "confidences," if such they can be called, extended to him by Russian diplomats and soldiers, and of his personal experiences at the seat of war, but his contributions to the history of the campaign are small and his remarks have but little "direct bearing on the great questions of the hour." Mr. Stanley has no very high opinion of the Bulgarians and Roumanians; the former are a "prosperous white-livered set of curs," mean, selfish, cowardly, and treacherous, and they are credited with all the atrocities committed on Russians, Turks, and Bulgars; the character of the latter is composed as a whole "of a complete forgetfulness of all the ten commandments, added to a double dose of profligacy and covetousness." The Grand Duke and his staff are most unsparingly criticised, and the former is accused, rather unfairly, we think, of something very like want of personal courage (p. 185), in retiring to Radenica before the attack on Plevna. Mr. Stanley charges Levitski, who planned the assault on Plevna on September 11, with never having visited his proposed field of attack, and with having forgotten his own dispositions while the battle was raging. He

also states that on the day of the assault the general staff, impressed with the value of the lives of staff officers, remained at Radenica, fifteen miles to the rear. Perhaps the most amusing incident in the book is that in which Colonel Tickenmanyeff, chief of the staff of the 16th Division, and Mr. Stanley, on the evening of September 8, ride off into the darkness at the head of 2,000 men, and losing their way run against the Turks; a sharp fire is at once opened on both sides, the result being that Tickenmanyeff and the "Goloss special" bolt in one direction, the men they were leading in another; the former after sundry adventures reach Skobeleff in safety, the fate of the latter is not mentioned. Mr. Stanley is not always quite fair in his remarks on the action of the Russian generals, and his comments on the celebrated raid of General Ghourko across the Balkans, at the commencement of the war, will hardly meet with the approval of military men. A melancholy picture is drawn of the needless suffering entailed on the wounded, after the failure of the last assault on Plevna, by Russian carelessness and want of forethought; and Mr. Stanley writes in just indignation of the terrible scenes which followed the capitulation of Osman Pacha. For three days the sick and wounded remained unfed and unattended; then the burial of the dead, and too often of the living, was carried out "with the greatest possible amount of indignity." These scenes were allowed "to go on for weeks;" and, coupled with "the miserable fate of the prisoners, who were bivouacked in a starving condition for days on the plain west of the Vid, and then marched off, without food, to perish in the snow, will for ever remain a monument of eternal disgrace to the Russian name."

Notes on Cavalry Tactics, Organisation, &c. By a Cavalry Officer. (C. Kegan Paul and Co.) The author lays down the following principles for the action of cavalry in battle: that infantry and artillery should be assailed in extended order; that the normal formation of cavalry should be in "rank entire"; and that the attack and preliminary advance should be as rapid as possible. Formation in "rank entire" has so often been advocated by high and competent military authority, and seems so necessary a sequel to the introduction of breech-loaders, that it is not easy to see why it has not been adopted, unless, indeed, cavalry officers are "of all classes of military men that most opposed to change." Speed has now become more essential than ever, and it would be well if more attention were paid to the maxim of Marshal Saxe, that "a squadron that cannot charge 2,000 paces at full speed is unfit for service." After discussing the employment of cavalry on the field of battle, the author devotes a chapter to fighting on foot and minor tactics, and concludes with some suggestions for the improvement of the arms, equipment, and organisation of our cavalry, which, if not altogether new, are by no means wanting in value. The Cavalry Officer has evidently given much time and attention to the subject on which he writes, and we hope that his book may be the means of removing some of that "dead weight of professional opposition and apathy" of which he complains.

Tactical Examples. Vol. II. By Hugo Helvig, Major of the Royal Bavarian Staff. Translated by Colonel Sir Lumley Graham. (C. Kegan Paul and Co.) The second volume of Major Helvig's *Tactical Examples* treats of the "Regiment and the Brigade," and is a fitting sequel to its predecessor, which dealt with the "Battalion." The examples are carefully worked out, and their value as a means of tactical instruction can scarcely be over-estimated. In a preface to his translation Sir Lumley Graham replies to some recent remarks by Sir Garnet Wolseley adverse to the system of four company battalions adopted in most of the continental armies, and brings forward several strong arguments in its favour. The four company battalion is in many respects superior to

the eight company battalion, and its advocates are increasing in number and influence, but the system will probably not be introduced into the British army until the rude teaching of war has shown it to be necessary.

NOTES AND NEWS.

MR. C. W. A. TAIT, of Clifton College, has prepared an *Analysis of Green's Short History of the English People*. It will be published immediately by Messrs. Macmillan and Co., with the sanction of Mr. Green, and should prove useful in schools.

DR. W. WAGNER, the compiler of the *Curmina Graeca medii aevi*, has just returned to Hamburg after a visit to England of some weeks' duration, mostly spent in examining the Mediaeval Greek MSS. in the British Museum. Among other discoveries he has found an "Alphabet of Love," or collection of short lyrical pieces in early Romaic. Judging from the words τὴν κόρην τὴν ἐφίλησα 'σ τὴν Ρόδον τὴν ἐφῆκα, it would seem to have been written at Rhodes, and as the words ἐσύ σαι κάνων πορφυρὸν ποῦ στέκει 'στὸ παλάτιον ὅποι κουμπίζει ὁ Βασιλεὺς καὶ κρίνει ὁ λογοθέτης would naturally suggest, before the overthrow of the Byzantine empire. There can be little doubt that this is the earliest collection of popular Greek poetry that exists. It amounts to about 700 lines. Some of the poems are of very great beauty, and for the happy marriage of southern warmth of expression with the picturesque colour of the Byzantine element, is even poetically superior to the MSS. from the Library at Vienna lately brought to light by M. Emile Legrand. Dr. Wagner is now preparing his transcript for the press, and will accompany it with a short Glossary.

THE LIBRARIAN OF CONGRESS HAS ISSUED HIS REPORT FOR 1877, FROM WHICH WE LEARN THAT THE LIBRARY NOW POSSESSES 331,118 VOLUMES, AND ABOUT 110,000 PAMPHLETS. THE SEPARATE BOOKS DEPOSITED UNDER THE COPYRIGHT LAWS DURING THE YEAR WERE 4,476, BESIDE A STILL GREATER NUMBER OF PERIODICALS. THE LIBRARY HAS BEGUN THE PRINTING OF ITS CATALOGUE, WHICH HAS LONG BEEN READY FOR THE PRESS, AND WHICH WILL BE BROUGHT DOWN TO 1877, ARRANGED IN A SINGLE ALPHABET BY AUTHOR'S NAMES. MR. SPOFFORD SAYS THAT THIS WILL INCLUDE A LARGER COLLECTION OF ENGLISH AND AMERICAN LITERATURE THAN HAS EVER BEEN EMBRACED BY ANY PRINTED CATALOGUE IN A SINGLE ALPHABET. AS, HOWEVER, TWO COPIES OF EVERY PUBLICATION ARE DEPOSITED UNDER THE COPYRIGHT LAW, THE LIBRARY PROBABLY POSSESSES AN UNUSUAL PROPORTION OF DUPLICATES. THE LIBRARY IS ALSO COMPLETELY INDEXING THE DOCUMENTS, DEBATES, AND LAWS OF CONGRESS; AND THE BOSTON PUBLIC LIBRARY HAS OFFERED IT ITS MANUSCRIPT INDEX OF DOCUMENTS, ASSUMED TO BE APPROXIMATELY COMPLETE. WHY SHOULD NOT SUCH CO-OPERATION BE WIDELY EXTENDED?

WE HAVE RECEIVED THE SEVENTH *LIBRARY BULLETIN* FROM HARVARD UNIVERSITY, WHICH, BESIDE THE USUAL LIST OF THE MORE IMPORTANT ACCESSIONS FOR THE PREVIOUS QUARTER, CONCLUDES THE SELECTION OF AUTHORITIES ON AMERICAN HISTORY TO ACCOMPANY THE SYLLABUS TO DR. LODGE'S LECTURES, WITH BRIEF BUT EXCEEDINGLY USEFUL NOTES. THERE ARE ALSO SIMILAR NOTES ON THE AUTHORITIES FOR THE EARLIER PURITAN HISTORY, FOR THE QUESTION OF GOLD AND SILVER, AND FOR THE HISTORY OF THE EMPIRE AND THE PAPACY 1056-1122. THE *BULLETIN* ENDS WITH AN ACCOUNT OF THE NOTABLE BOOKS IN THE SUMNER COLLECTION, AND THE FIRST INSTALMENT OF PROF. NORTON'S DESCRIPTIVE NOTES ON THE PRINCIPAL WORKS ON MICHELANGELO. THE ADMINISTRATION OF MR. JUSTIN WINSOR SEEMS LIKELY TO PROVE AN ADMIRABLE COMMENTARY ON HIS OWN TEXT, "MAKE ALL THE USE YOU CAN OF THE COLLEGE LIBRARIAN. IT IS HIS BUSINESS TO ADVISE YOU."

MESSRS. MACMILLAN AND CO. HAVE JUST READY A NEW AND REWRITTEN EDITION OF MR. W. ROBINSON'S *PARKS AND GARDENS OF PARIS*. IT FORMS A HANDSOME

octavo volume, and contains more than 350 illustrations.

THE French Academy has made the following awards for four of the chief competitions of 1878:—Gobert prize (1) M. R. Chantelauze, for his work *Le Cardinal de Retz et l'affaire du chapeau*; (2) M. L. Perigaud, author of *Les Saulx-Tavannes* and *Correspondance des Saulx-Tavannes au XVI^e Siècle*. Thérouanne prize (1) M. H. Forneron, for a work on *Les Ducs de Guise et leur époque*; (2) *Alain le Grand*, by M. A. Luchaire, and *La Fronde Angevine*, by M. A. Debidoir. Bordin prize (1) M. Gustave Merlet, author of a *Tableau de la littérature française, 1800 à 1815*; (2) M. le Comte de Gobineau, for his work on the Renaissance. Marcellin-Guérin prize (1) M. A. Rambaud, author of an *Histoire de la Russie, depuis ses origines jusqu'à l'année 1877*; (2) M. Hippéau for his *L'Instruction publique dans les Etats du Nord*; M. H. Jouin for a Study on David d'Angers; M. Rambosson for a scientific treatise on *Les Harmonies du son et les instruments de musique*.

AN eighth edition of Eduard von Hartmann's *Philosophy of the Unconscious* has just been issued in Germany, showing how large is the demand among German readers for pessimistic literature. The author has accompanied this edition with a Preface, in which he gives (1) directions as to the proper study of his writings, (2) a list of works that have been written on his own, (3) a short characterisation of his own and his disciples' apologetical writings, and (4) a list of those of his writings which have been translated—altogether a by no means over-modest performance.

THE *Rivista Settimanale* states that on the occasion of the festival which is to take place next June at Ravenna, at the inauguration of the monument to Luigi Carlo Farini, a Life of Farini will be published from the pen of Giuseppe Bidali, and also a selection of Farini's unpublished correspondence, with a preface by Adolfo Borgogna.

THE interesting little polyglot *Journal of Comparative Literature*, published weekly in Transylvania, brings, in its last number, a Schopenhauer relic communicated by Dr. Gwinner, Schopenhauer's friend, biographer, and executor. It is a translation of Milton's Odes "On Time," and is so admirable, exact, and powerful that we would gladly reproduce it here to show that Schopenhauer could lay claims to be a poet also. We are, however, deterred by an earnest appeal from the above-named journal against such a reprint. It is their intention to publish it themselves in *facsimile*, and the profits accruing are to be devoted to the erection of a colossal bust of Schopenhauer on the centenary of his birth, February 22, 1883. Dr. Gwinner judges from the handwriting that the poem was translated when Schopenhauer was still a clerk at Hamburg.

SINCE the close of the late war a praiseworthy literary activity has sprung up in the Spanish Basque provinces. We lately noticed the publication of the *Concionero Vasco* at St. Sebastian, and we now draw attention to the "Asociacion Euskara de Navarre," which has its seat at Pamplona, and the *Revista Euskara*, a monthly publication in Basque and Spanish, for its literary organ. Dryden thought he said a good deal when he wrote "Thrice he routed all his foes, and thrice he slew the slain;" but a literary error needs a deal more slaying ere it finally disappears. We are astonished to see at pp. 28–29 of the No. for April, the "Canto de Altobiscar" still treated as authentic by Basques. Not only did M. d'Abbadie, on its publication by Fr. Michel, in *Le Pays Basque*, write to the *Gentleman's Magazine*, March 1859, p. 226, declaring that he knew when, and in what language it was first written (a statement which he has frequently repeated to the present writer), not only M. Bladé (whose opinions are here combated) in 1866, but a much more competent writer in *L'Imparcial de Bayonne*, in 1873, in

detailed criticism, has proved the essentially modern character both of this and of the so-called, but older, "Chant des Cantabres."

THE *Nuova Antologia* for April 15 has an article by Signor La Lumia on the life of the Macaronic poet Teofilo Folengo (Merlino Coccia), especially on his later days, which were spent in the monastery of San Martino, near Palermo. There he wrote a poem *La Palermitana o huminità di Cristo*, which was dramatised into a sacred play and was known as *Atto della Pinta*. Of this curious play Signor La Lumia gives a full account.

IN the *Rivista Europea* Signor Bertolotti publishes some valuable documents illustrative of the Florentine diplomacy at Rome when Cosimo I., Duke of Tuscany, was maturing his schemes for seizing the Republic of Siena. Signor Modona publishes an instalment of a work on which he is engaged on the Ario-Semitic Solar Myths. In his paper he discusses the legend of Sappho and Phoen, which he reduces to a solar myth, and concludes that this early myth gathered round it stories of profligacy, and that in later times the myth and its attendant stories were transferred to a poetess, of whom nothing was known save the name, which happened to be the same as that of the heroine of the myth. The real poetess was therefore credited with the qualities of her mythical homonym. Signor Ademollo finds a flaw in Goethe's *Italiäische Reise*, where, in his description of the Carnival in 1788, he mocks at the Pretender, Charles Edward Duke of Albany, for being the only noble who insisted on using his privilege of driving along the Corso in the Carnival week, "adding to the general mirth many a sly mummery of his own kingly pretensions." This, Signor Ademollo points out, is unhistorical, as the Duke of Albany died on January 30, 1788, and therefore could not have been present at the Carnival in that year. Signor Ademollo attributes Goethe's mistake to an unworthy desire to have a fling at the fallen, through courtier's sympathy with the powerful House of Hanover.

THE *Deutsche Revue* for April has a suggestive article by Brugsch-Bey on the "Mysteries of the Ancient Egyptians," founded on personal investigation of the Egyptian temples and hieroglyphics. The *Revue* also begins the publication of a series of letters of Liebig addressed to Prof. Wöhler, beginning in the year 1829; only such parts of the letters are published as are of general interest in showing the course of chemical studies, without going into the details of experiments.

THE *Cape Monthly Magazine* for April contains an interesting, but tantalisingly short, article on Malagasy Folk-lore. It consists of three tales translated by Miss Cameron from a work entitled *Specimens of Malagasy Folk-lore*, edited by the Rev. L. Dahle, of the Norwegian mission in Madagascar, and published at Antananarivo last year. Like so much of South African folk-lore, the three tales are largely concerned with animals. Thus the first explains "why the rats are devoured by the cats." The rat and the cat, it seems, once went out hunting together, the rat having previously taken the precaution of making a hole in the ground. They brought back with them a fatted ox, the bones and skin of which alone were given to the rat, while the cat seized all the flesh. What he could not eat at once was salted and hung up in a basket. While the cat was away the rat nibbled a way through the basket and devoured the flesh inside, and when chased by the cat upon its return fled into the hole it had made and so escaped. The second tale describes a certain Ravazimba, who belonged to the race of the Azimbi, "small of stature and with small heads." After catching the Seven-headed Hydra, he sent the serpent called "Lord of the Water" to tell his parents: "I am gone down below the water, and I send to bid you good-bye; send, therefore, the blood of some living creature, with its feet, its fur, and its fat, and if ye do this ye shall be blessed." A small blue bird called the Vintsy

was afterwards despatched with a similar message, and in return Ravazimba said to it:—

"Because you have been diligent and wise, I bestow honour upon you; I will place upon your head a crown of glory, and I will array you in blue day and night. When you have young, I will rear them; and those who seek to kill you I will slay in their youth."

Hence it is that the Vintsy builds its nest close to the water's edge, and, like the serpent called "Lord of the Water," is not killed. The Vazimba are frequently promised gifts of sheep, fowls, and the like, in return for restoration to health, general prosperity, &c. The third tale narrates some stories of the Songomby, a fabulous animal, large and fleet-footed, about the size of an ox, which devours human beings. This creature is supposed to live in caves, and on the African side of the Straits to have formerly been trapped by placing a crying child, bound, near its den, and then to have been used as a horse.

WE noticed in our last number some new and old literary journals published in Germany. This week brings us a new advertisement of the *Deutsche Literaturblatt*, issued by the old-established firm of Perthes in Gotha, and edited by Prof. Herbst. Its special object is, as usual, to counteract the fatal influence of "dishonesty and dilettantism," now so prevalent in the critical papers of Germany. All reviews are to be written by well-known authorities, and will contain both "a picture and a judgment" of each book. The books to be reviewed are chiefly to be those which may be called popular, or not exclusively technical. "Popular," however, has a wide sense in German, and when applied to such works as the Greek and Roman histories by Curtius and Mommsen, or Helmholtz's *Tonempfindungen*, means really what is thoroughly natural, digested, and artistically finished, as distinguished from the raw and crude materials occasionally poured out in the ponderous volumes of learned but lazy writers. The Review is to appear at first fortnightly, and is strongly recommended to that large class of Germans who are living abroad in every part of the world.

A FRENCH translation of the English novel *Marmore* is now appearing in the *Temps* newspaper. It will afterwards be reprinted as a volume in Messrs. Hachette's "Bibliothèque des Meilleurs Romans Etrangers."

OBITUARY.

PROF. HEINRICH LEO, the celebrated historian and philologist, whose death is announced by the German papers, presents a singular instance of the mutability of human opinions. He started in life as an advanced Liberal after the fashion of Ludwig Jahn and as a staunch disciple of Hegel's philosophy, and died one of the most fanatical upholders of Conservative and orthodox principles. The story of his life is soon told. He was born at Rudolstadt in 1799, and at the age of seventeen went to the University of Breslau to study medicine. Soon, however, the more congenial disciplines of history and philology attracted him, and after having visited Italy he wrote his first important work, on the *Constitution of the Cities of Lombardy* (1827), in continuation of a smaller book on the same subject published four years previously. After having held various positions in the Universities of Berlin, Dorpat, and Jena, he obtained in 1830 the Professorship of History at Halle. In the meantime the change in his political and religious opinions above indicated had taken place, and in his *Studies and Sketches on the Natural History of Government* (1833) he finally broke with the principles of modern progress, and preached reaction pure and simple. His numerous polemical writings do not concern us here. More important and of lasting value are his purely scientific works, his *Altsächsische und angelsächsische Sprachproben* (1838), his *Beowulf* (1839), and his *Vorlesungen über die Geschichte des*

deutschen Volkes und Reiches (1854–1866). Since 1863 Prof. Leo was a member of the Upper House of the Prussian Diet.

SWITZERLAND has lost one of her most industrious and promising historical scholars in Traugott Probst, Canon of Solothurn, who has just died in that city at the age of 35. He published a number of original articles upon the history of his fatherland, principally in the successive volumes of the *Archiv* of the Swiss Geschichtsforschende Gesellschaft. Perhaps the most valuable of these is an exhaustive enquiry into the relations between the Swiss Confederacy and the Empire up to the year 1499, in which he brought much new light to bear upon the causes of the Swabian War. Since the year 1870, Probst has been the painstaking editor of the *Anzeiger für Schweizerische Geschichte*.

THE death is announced of M. Gustave de Wailly, at the age of 74. He was the author of several dramas, and of a translation of the first four books of the *Aeneid*.

NOTES OF TRAVEL.

WE have received a copy of the Annual Address of Chief Justice Daly, LL.D., President of the American Geographical Society of New York, which contains an excellent review of the geographical work of the world in 1877. One of its most interesting paragraphs refers to a new light which has been thrown on the probable fate of part of Sir John Franklin's expedition. It will be remembered that in 1872 Captain Potter, master of a New Bedford whaler, obtained a few spoons and other relics of the ill-fated expedition of Sir John Franklin, from two Esquimaux of the Netchelli tribe, who told him that the articles had belonged to a party of white men who came a long time before to the place, in the Gulf of Boothia, where the Netchelli were then wintering, and all of whom they said had died there during the winter. This information did not at the time attract much attention, as it appeared improbable that the survivors had gone in the north-eastern direction to which this pointed, when it was known from their own record, found by Sir Leopold McClintock at Point Victory, on the north-west coast of King William's Island, that they were compelled to abandon their ships, and were to start on April 26, 1848, from that point (105 souls, under command of Captain Crozier, Sir John Franklin being then dead), for Back's Great Fish River to the south: and that they did so was confirmed by information afterwards received by Dr. Rae from the Esquimaux. During the present year, however, Thomas F. Barry, second mate of the *A. Houghton*, a whaling vessel which was stranded last year on the north-eastern shore of Hudson's Bay, and who was with Captain Potter in 1872, brought back the intelligence that while his vessel was wintering last year at Marble I. in the upper part of Hudson's Bay, he obtained from some other Netchelli Esquimaux a silver spoon with Franklin's crest on it, and that upon conversing with these natives they told him exactly the same story respecting the party of white men that he had heard at Repulse Bay five years before. A chart had been laid open before the Netchelli at that time, and they were asked if they could point out where these white men died and were buried. The Netchellis followed up the outline of Melville peninsula very carefully till they came to Cape Englefield, the north-west point of that peninsula, when they looked for an island in the west, in the Gulf of Boothia, and were disappointed at not finding it on the chart. As Barry understood them, it was upon this island, or in its vicinity, that the white men were buried, and they gave the direction of the place by pointing to the north-west from Cape Englefield. The Esquimaux, Joe Ebberbing, told Dr. Daly that he saw this island when he was with Hall, and he fixes it upon the chart in about

70° N. and 87° W. long. in the Gulf of Boothia. Dr. Daly thinks it probable that one or other of the parties under Captain Crozier, going towards the Great Fish River, may have changed their course to make for Victory Harbour, on the south-eastern shore of Boothia Felix, where Sir John Ross abandoned his vessel, the *Victoria*, in 1832, and where it was known that a large depot of provisions had been left.

In addition to its *Bulletino*, the Italian Geographical Society has begun the publication of a journal entitled *Memorie della Società Geografica Italiana*, the first part of which opens with a lecture on Scientific Geography by the president, Cristoforo Negri. We find here also the commencement of a valuable series of instructions for travellers in scientific work by various authors, and an account of the famous planisphere of Bartolomeo Pareto of 1455, which was believed to be irreparably lost after the death of its last known possessor, Padre Giovanni Andres, but which has found its way to the Biblioteca Vittorio Emanuele in Rome.

INFORMATION has been received by the Italian Geographical Society through Gordon Pasha at Khartum that the members of the Matteucci-Gessi expedition had reached Fadasi, the first station in the Galla country and the limit point as yet of exploration in the direction from the Nile valley, in excellent health. According to Col. Gordon, the part on which the travellers are now entering, the thirty days' march through hostile tribes between Fadasi and the country of Kaffa south of Abyssinia, centres in itself all the dangers of the proposed route. Col. Gordon had formed a plan of establishing a chain of Egyptian military stations between Fadasi and Kaffa, but the scheme is not realisable at present on account of its cost.

CAPTAIN MARTINI, one of the members of the Marchese Antinori's expedition, has returned to Rome from East Africa, bringing with him presents for the Pope from King Menelik of Shoa.

As the result of his recent observations in New Guinea, the Rev. S. Macfarlane states that the people of Kerepunu and Hula are by far the finest-looking natives he has seen in the island, and the most industrious he has met with throughout the South Seas. Their villages are unusually neat and clean, their houses and canoes well-built, and their plantations like well-cultivated gardens in England. Mr. Macfarlane saw the work in its different stages. The land is turned over, as if it had been ploughed, by rows of men with pointed sticks, which they simultaneously plunge into the soil and use as levers. It is then broken and neatly levelled by the women, after which bananas, sugar-cane, yams, &c., are planted in lines. Mr. Macfarlane saw several square miles of these gardens, all neatly fenced in and thoroughly weeded, with bananas and vegetables planted in rows as straight as an arrow. The people observe a regular system of working two days and resting one, and they are very systematic in their work, some devoting themselves to agriculture and others to fishing.

THE REV. W. WYATT GILL, whose return to the South Seas we recorded the year before last, was engaged for some weeks during the past summer in making a tour among the islands of the Hervey Group in the South Pacific.

HIMALAYAN EXPLORATIONS.

IN our last issue we briefly alluded to some important geographical work which has been performed on our northern Trans-Indus frontier by one of the trained explorers attached to the Great Trigonometrical Survey of India. The Mullah, the explorer in question, has made a survey of the course of the river Indus, from the point where it enters the plains above Attok to that where it is joined by the river of Gilgit, which portion has hitherto remained unexplored.

Here the great river traverses a distance of some 220 miles, descending from a height of about 5,000 feet to 1,200 feet above the sea-level, and its course winds tortuously through great mountain ranges, whose peaks are rarely less than 15,000 feet high, and culminate in the Nanga Parbat, the well-known mountain, whose height (26,650 feet) is only exceeded by a very few of the great Himalayan peaks. No European has ever yet penetrated into this region, which is very difficult of access from all sides, and is inhabited by hill tribes, independent and suspicious of one another. Each community elects its own ruler, and has little intercourse with its neighbours, and with the outer world it only communicates through a few individuals who are privileged to travel over the country as traders. The Mullah possesses this privilege, and thus, in the double capacity of trader and explorer, was able to travel along the Indus and through some of the lateral valleys, leaving the rest for future exploration. He afterwards proceeded, as directed, to Yassin, through the Gilgit Valley, which has been already surveyed. From Yassin he surveyed the southern route to Mastuj, through the Ghizar and Sar Laspur valleys, and has furnished an important rectification of a route hitherto very erroneously laid down from conjecture. From Mastuj the explorer proceeded along the route leading towards the Baroghi Pass, as far as the junction of the Gazan with the Yarkhun river, and then along the northern road from Mastuj to Yassin. This road turns up the Gazan Valley, crosses the Tui or Moshabar Pass, which is thought to be not less than 16,000 ft. above the sea, and, after traversing a deep crevassed glacier for some eight miles, reaches the point where the Tui river issues in great volume from the glacier; the road then follows the course of the river down to its junction with the Warchagan near Yassin. Returning to Sar Laspur, the Mullah next surveyed the route to the south-west, up the valley leading to the Tal Pass, which is situated on a plateau of the range connecting the mountains on the west of the Indus Valley with those on the east of the valley of Chitral, a region generally known by the people of the country as the Kohistan. The Swat and Panjkora rivers, and most of their principal affluents, are found to take their rise here. The most commanding peaks of the range have already been fixed, but of the general lie of the valleys relatively to the peaks nothing was known before the Mullah's visit, and he has done much to elucidate the geography of this region. After crossing the Tal plateau, he descended into the valley of the Panjkora, and traversed its entire length down to Dodbah at the junction of the Dir river. He was prevented from following the Panjkora to its junction with the Swat river, and therefore travelled along the Havildar's 1868 route to Miankai. Thence he surveyed the road to Nawagai and on to Pashat in the valley of Kunar; and, last of all, he surveyed the road from Nawagai down to the British fort of Abazai. The explorations of the Mullah have thus filled up a considerable gap in the map of the country on our northern Trans-Indus frontier, where the Survey propose to carry out further explorations as soon as possible.

STATEMENT OF THE OXFORD UNIVERSITY COMMISSIONERS.

THE work of the Oxford University Commissioners has advanced one stage. The Commissioners were required by their Act of Parliament, before approving any scheme submitted to them by the colleges, to publish a Statement defining the main purposes relating to the University for which in their opinion provision should be made, the sources from which funds for those purposes should be obtained, and the principles on which payments from the colleges should be contributed. This preliminary statement the Commissioners have now issued in a somewhat lengthy docu-

ment, which has been elsewhere inaccurately described as a "Report." It is important to bear in mind the origin and scope of the document, in order to appreciate it at its proper value. The Commissioners have scrupulously limited themselves to the duty imposed upon them. It may be regretted that they did not take a wider view of their instructions. A prudent lawyer will never volunteer his opinion beyond the facts on which he is expressly consulted. But we might have expected from a body of men so eminent as the Oxford Commissioners something like a general review of the subject of academical reform. It would be a matter of more than common interest to learn their considered opinions on such fundamental questions as the relation of the professoriate to the working staff of college tutors, the continued existence of the colleges as overgrown boarding houses, or the methods of encouraging study and research outside the trammels of the examination system. On these points they have preferred by their silence to disarm opposition rather than arouse enthusiasm. Their Statement deals with details and not with principles. It merely formulates suggestions that have long been the common property of most academical reformers. It is addressed to resident teachers and college bursars rather than to the general public. The parties that desire the reorganisation of the faculty of medicine, or the establishment of an Indian Institute, equally with the advocates of the endowment of research, will receive from it but scanty encouragement. It is marked throughout by an excess of cautiousness, finding a fit expression in the laboured sentences and saving clauses which seem to betray the professional hand of the chairman. Those who are familiar with the Report of the Hebdossal Council, published in March of last year, will have no difficulty in recognising the proximate source of inspiration. In fact, the present Statement may be described as an authoritative promulgation of that Report, supplemented by an indication of the financial demands involved.

The subjects of which the Commissioners treat may be arranged under four headings: (1) the augmentation and better endowment of the teaching staff of the University; (2) the erection of University buildings and their maintenance in a state of efficiency; (3) the consideration of certain miscellaneous wants of the University, to be satisfied for the most part out of a common fund contributed by the colleges; (4) suggestions with regard to the manner and the proportion in which the colleges shall furnish such contributions. Under the first heading it is proposed to fix the stipends of twenty-five chief professorships, including three chairs to be newly founded, at a value ranging between 700*l.* and 900*l.* a year; to fix the stipends of twelve minor professorships, also including three new chairs, at a value ranging between 400*l.* and 500*l.*; and to found about a dozen readerships, each with a salary of 400*l.* The proposal to divide professorships into two classes is open to criticism; and it may be urged that the wife of every professor will consider her husband an ill-used man if he is not awarded the maximum salary of his class. It is also of doubtful expediency to abolish the Corpus chair of jurisprudence, and apportion its subject matter between constitutional and international law. The entire faculty of theology and several other chairs, such as those of Sanskrit and Fine Arts, are altogether omitted from consideration. The reason for this omission is obvious; but the result is that it is difficult to estimate the financial consequences of the changes proposed. Assuming, however, for each professor the average stipend between the two extremes, it may be calculated that the total annual sum required for the fifty University teachers in the above list will be about 30,000*l.* Owing to the existence of certain special sources of endowment, the whole of this sum will not fall upon the colleges; but the Commissioners propose that the Colleges shall henceforth take upon themselves to meet that

portion of the professors' salaries now defrayed from the University chest. According to the Report of the Duke of Cleveland's Commission of Enquiry, the professorships corresponding to those now under discussion received in 1871 about 2,500*l.* from special endowments, 4,500*l.* from the University chest, and 6,500*l.* from the colleges: total, 13,500*l.* To make up 30,000*l.*, therefore, the colleges will now have to furnish no less than 27,500*l.*, or more than fourfold their present contribution, making full allowance for some increase since 1871. We may remark that the total income of all the professors and readers in that year from all sources, including fees, amounted to only 25,000*l.*, of which the five chief theological chairs absorbed 7,500*l.*

In regard to University buildings and their maintenance, the Commissioners suggest that all capital expenditure should be provided by the University from its own corporate funds by means of borrowing. In 1871 the corporate income of the University was 32,000*l.*; and it is argued that this income will be ample for all purposes, when augmented by increased profits from the Clarendon Press, and relieved by the transfer of other charges to the colleges. On the other hand, it is proposed that the colleges should contribute an annual sum of 3,000*l.* toward the general needs of the Bodleian Library, in addition to the present endowment of 6,500*l.*; and also an annual sum of 500*l.* for the proper maintenance of the Archaeological Museum which it is intended to establish. The third class of recommendations is of a miscellaneous nature. They comprise retiring pensions for professors; additional provision for unattached students and certain examining boards (both of which departments ought certainly to be made self-supporting); and the three following objects, which we quote at length because of their intrinsic importance, and also to illustrate the pseudo-legal circumlocutions in which the Commissioners have enveloped their meaning:—

"The foundation and endowment of scholarships or exhibitions tenable after a certain fixed period of residence in the University, for students in any special branches of study (including subjects which do not fall within the ordinary University course, such for example as medicine), which may be usefully promoted by such encouragement, under conditions properly adapted to make their enjoyment dependent upon the *bonâ fide* prosecution of such studies."

"The encouragement of research, by the employment of properly qualified persons, under the direction of some University authority, in doing some definite work, or conducting some prescribed course of investigation, in any branch of literature or science; or by offering prizes or rewards for such work or investigation."

"The appointment and remuneration, from time to time, by the University authorities, of extraordinary professors or occasional lecturers in any subjects, either represented or not on the ordinary teaching staff of the University."

The concluding portion of the Statement, indicating the principles according to which contributions should be levied from the colleges, is characteristic of the spirit of permissive reform which animates the entire document. All educational and other wants of the colleges themselves are to be liberally provided for, before the most pressing necessities of the University are taken into consideration. Prize-fellowships are to be retained pretty nearly in their present form. As a first step, the contribution of every college towards the stipends of the new University readers is approximately fixed at 1½ per cent. on the amount of the ordinary revenue. Then the charges for the professoriate, the Bodleian Library, and the Archaeological Museum, are to be apportioned among those corporations best able to bear the burden. Finally, after the lapse of some years, "such of the colleges as may from time to time have a further disposable surplus," not sunk in bricks and mortar, or divided among the teaching staff, are expected to contribute to a common University fund from which the class of miscel-

laneous wants is to be met. There is perhaps but little harm in thus postponing the endowment of research to a future epoch, when the meaning of the phrase shall be better understood.

JAS. S. COTTON.

M. RENAN'S "CALIBAN."

THE curiosity which was felt about M. Renan's *Caliban* before its publication has in one way hardly been satisfied by the result. The interest of the little piece is much more political than literary, and thus one feels that a rather unjustifiable liberty has been taken with Shakspere. It is perhaps no wonder that the Republican party in France should have been bitterly annoyed at it, but we cannot avoid a slight feeling of surprise that M. Renan should have taken the trouble thus to annoy them. The first act shows us Prospero restored to Milan, but living very much in retirement, and still practising his magic arts. As he has not drowned his books deeper than ever plummet sounded, so also he has parted neither with Caliban nor Ariel. The latter still executes his hosts, the former is kept as a kind of tame monster, but is allowed free access to the cellar. Here we find him in the condition which might be expected. The wine makes him moralise, for he has advanced considerably in civilisation. He is still, however, very angry with Prospero, by whom he considers himself *exploité*. Ariel appears and remonstrates, but, of course, with no effect. Then follows a theosophic dialogue between Prospero and Ariel of very little interest, but fortunately short. Act the second shows us a *fête* at Milan where Prospero regales his subjects with the same show which we knew of old in the Isle. Groups of citizens wander about and converse: some signs of a popular conspiracy being visible. Prospero is warned of this but despises the warning, trusting to his art, and once more retires to his study at Pavia. In the third act something like an *émeute* begins, and Caliban is active in it. He becomes suddenly eloquent, addresses the people on their wrongs, and they salute him as *Le Grand Citoyen Caliban*. Finally they carry him to the palace and enthrone him. Short as is the time, the capable brute has gone through another metamorphosis. Being in power he preaches moderation, and bids them go home and crown their victory by respect for property. In the last scene he soliloquises—decides that *le Gouvernement doit résister*, and that he will be a patron of arts and letters, even of Prospero himself. In the fourth act Prospero receives the news, and naturally cannot believe it. He is convinced at length, and bids Ariel with his art restore order. The tricksy sprite flies to execute his bidding, but returns beaten—"against the people spells are powerless." Prospero feels himself vanquished; and when a deputation arrives from Milan announcing the gracious intentions of Caliban, he gives way at once, especially when he finds that the new Government will not give him up to the Inquisition, which on his downfall is prompt to seize on the magician. Then in the fifth act we have the coronation of Caliban and the prodigality with which the Church lavishes her favours upon him. Even Prospero consents in his turn to be *exploité*, and to throw the lustre of his scientific knowledge and discoveries over the reign of the new Duke. Only Ariel does not understand this facility; he cannot change his allegiance; the complaisance of Prospero is his death-warrant; he is resolved into the elements.

The chief drawback of the piece may be apparent even from this slight sketch. The metamorphoses of Caliban are too rapid. From his stage of drunken revolt to that of conspiracy is of course no unnatural transition; but thereafter he becomes revolutionary leader, is struck with a respect for property, lays aside his sanguinary projects, and starts saviour of society in little more than a few minutes. The transition from

Danton to Napoleon III. is legitimate enough and full of points for satire; but it needs broader canvas to work it out upon. Another fault is that Prospero's aerial police seems to have lost not merely its authority but also its intelligence, and that the magician himself has become a very singular sort of dotard. But of course M. Renan's main design was to complete his sketch of Caliban himself: to show the readiness of democracy to admit any leader, and the readiness of the leader to cool down in his revolutionary ardour when he is once *arrivé*. This object he has fulfilled happily enough, and at the same time he has gratified Voltaireans by a most stinging picture of the sycophancy of the clergy. *Caliban* will remind some people a little of *Rabagou*, and others a little of *A Soul's Tragedy*. But it will, we think, seem to most readers a pity that a grand subject which, treated as M. Renan has in parts treated it, somewhat on the plan of the second part of *Faust*, might have been made a whole satiric drama of modern society, should have been thus insufficiently handled. Shakspere's characters are not exactly *publica materies*, to be turned to such slight uses. The following soliloquy of the Carthusian prior during Caliban's enthronisation is as good a key-note of the tone adopted as any other:—

"Réflexions du PRIEUR DES CHARTREUX, assis dans sa stalle et récitant son breviaire.

"Le monde, que j'ai bien fait de quitter, est une illusion éternelle, une comédie composée d'actes sans fin. Ce qui vient d'arriver prouve ce que j'avais entrevu et ce que personne ne voulait croire, c'est que Caliban était susceptible de faire des progrès. Oui, toute civilisation est l'œuvre des aristocrates. C'est l'aristocratie qui a créé le langage grammatical (que de coups de bâton il a fallu pour rendre la grammaire obligatoire!), les lois, la morale, la raison. C'est elle qui a discipliné les races inférieures, soit en les assujettissant aux traitements les plus durs, soit en les terrorisant par des croyances superstitionnelles. Les races inférieures, comme le nègre émancipé, montrent d'abord une monstrueuse ingratitude envers leurs civilisateurs. Quand elles réussissent à secouer leur joug, elles les traitent de tyrans, d'exploiteurs, d'imposteurs. Les conservateurs étrônes rêvent des tentatives pour ressaisir le pouvoir qui leur a échappé. Les hommes plus éclairés acceptent le nouveau régime, sans se résigner autre chose que le droit de quelques plaisanteries sans conséquence.

Au fond, l'éternelle raison se fait jour par les moyens les plus opposés en apparence. Le budget de Caliban vaudra peut-être mieux pour des gens d'esprit que le budget de Mécène. Bien peigné, bien lavé, Caliban deviendra fort présentable. Il y aura peut-être un jour des médailles *A Caliban, protecteur des sciences, des lettres et des arts*. Prospero peut vivre, au moins quelque temps, sous un pareil régime, et il a même chance d'en ressaisir la direction. Il faut pour cela de la prudence; car la démocratie est jalouse et soupçonneuse. Mais, en étant modeste et en cachant son jeu, on fait bien des choses. Quant à l'extrême délicatesse des âmes tendres, mues par un sentiment personnel de fidélité, elle n'a plus de place dans un tel état du monde. Ces âmes-là n'ont plus qu'à mourir: 'J'ai aimé la justice et j'ai hâti l'iniquité,' disait un grand pape. On peut toujours aimer la justice; mais hâter l'iniquité! . . . c'est plus facile à dire qu'à faire. Où est l'iniquité? Les meilleurs esprits s'exténuent à la trouver et, en définitive, sont fort embarrassés."

G. SAINTSBURY.

MAGAZINES AND REVIEWS.

MAY, that "seasoun delitous," is the month in which literature, like Nature, is most full of bloom and voice; and the magazines of the month seem rich and copious. Mr. Goldwin Smith, the *Diva trifloris* of the periodical press, shows his austere countenance in each of the three chief Reviews, attacking the Crisis in one and the Jews in another, while in the third he deals with the greatness of the Romans. This is a considerable feat; but one cannot help regarding such multifarious writings as one regards the speeches of

statesmen that are heard every week, as ruinous to their own efficiency. The *Fortnightly* contains many other articles than Mr. Goldwin Smith's on which it would be pleasant to dwell, such as Mr. Saintsbury's "Anniversary," a temperate and fully-informed article on the commemoration of Rousseau and Voltaire; or Mr. Myers's second paper on Mazzini, as fervid as might be thought likely *à priori* by those who have felt the Mazzinian inspiration and know the other writings of Mr. Myers. The Editor prints another chapter from his forthcoming "Diderot," dwelling this time upon the experiences of that strange being ("that unique man," as Voltaire called him) at St. Petersburg, on his relations with Catherine II. and her court, "a hotbed of corruption, intrigue, jealousy, violence, hatred," and his return to the Hague and to France. Not the least interesting parts of these lively pages are the lines in which Mr. Morley describes the Galitzins and their house in the little city which was even then, as it had been for two centuries, the capital of western freedom. Mr. H. Nettleship's ten pages on Catullus do not pretend to be more than a slight, though very graceful, study of the great poet, to whom the labours of Munro, Ellis, and Baehrens have lately redirected attention. Readers who have not followed the writings of these scholars will note with great interest what Mr. Nettleship borrows from Mr. Munro and Mr. Ellis; *i.e.* the extremely acute *rationale* of Roman indecency given by the one, and the translations of the other, as great a *tour de force* as Mr. Tennyson's own hendecasyllabics, and adding to the "dainty metre" complete literalness of rendering. The most interesting of Mr. Nettleship's own remarks are those in which "on a reconsideration of the evidence" he asserts his agreement with those who identify Lesbos with Clodia, the sister of P. Clodius, the enemy of Cicero; and those where he supports this assumption by chronological arguments drawn from the shifting relations of Cicero with the democratic party. It need not be added that the background of the essay, so to speak, is filled in as firmly and truly as might be expected from a scholar of Mr. Nettleship's eminence.

THE *Nineteenth Century* for this month is certainly a strong number, and ought to appeal with effect to very various interests. Dr. Stanley's paper on the "Eucharist" is a characteristic piece of work, and will probably draw more readers than anything else in the number. We are not, however, concerned with it, nor with Prof. Goldwin Smith's answer to Dr. Adler on the subject of "Can Jews be patriots?"—an answer conceived, we venture to think, in a tone and spirit not altogether worthy of Prof. Smith. The only articles, indeed, which seem to fall within the scope of these notices are "Méryon and Méryon's Paris," by Mr. Wedmore, and the fresh instalment of "A Modern Symposium," which heads the number. This last is an extremely readable discussion of the relative justice of "the popular judgment and of the judgment of the higher orders" in political matters. Which show most political capacity and insight in the long run, the masses, or the cultivated classes? Is Mr. Gladstone right in thinking that the whole history of the country since 1815 is made up of a series of instances of the general superiority of the popular judgment to that of rich and cultivated people in matters of practical politics? Lord Arthur Russell opens the discussion, and it need scarcely be said that in a literary conversation of this kind, where for the most part only one utterance is allowed, the first speaker is at a disadvantage. Mr. Hutton has no difficulty in pointing out his predecessor's omissions, and then goes on to develop Mr. Gladstone's assertion as to the history of the reform of the criminal law, of the abolition of slavery and the slave trade, of Catholic emancipation, is dwelt upon in turn as evidence of the general soundness of the popular judgment,

and of the slow apprehension of the privileged or cultured classes. Lord Arthur Russell's conclusion is that "the uneducated masses are only in the right when led by right-minded leaders," which leaders, apparently, must always come, however, from the upper classes. Mr. Hutton agrees that the leadership must come first—the "minority of the minority" must pronounce—but he then proceeds to dwell on the *teachableness* of the masses, as compared with the slow reception by the cultivated classes of ideas that touch interests or long-established prejudices. Mr. Grant Duff follows in the same strain, endeavouring at the same time to convince the two previous speakers that substantially there is no difference between them. "The whole art of politics," he says, "worthy of the name, in our day appears to be to try to get the ideas of the 'minority of the minority' stamped as deep as possible on, and spread as wide as possible among, the masses." How, indeed, should "society" be right in politics? Our boys are badly educated, our girls rather better, but still insufficiently; out of such conditions the true culture cannot grow, while a hundred warping influences of tradition and self-interest hinder the free ingress of ideas. "We are in the midst of a bad decade of the century—a decade marked by the triumph of falsehood and charlatanism in politics." The cultivated intelligence of the country must try to make the next decade better by appealing to those classes which being brought more in contact with the sterner realities of life are more inclined to seriousness than "the roses and nightingales" of society. Mr. Frederic Harrison winds up the discussion with his usual ability and directness, and as might be expected puts in—beyond and above the plea for the general soundness and teachableness of the masses when properly led—a plea for the individual working man. An illiterate collier could not, of course, administer the Foreign Office by the light of nature, but there are born leaders in the working classes as well as in what we call the cultivated classes. A course of Eton and of general literature does not secure political training. "Working-men may talk ungrammatically, and may never have heard of Mr. Ruskin, and yet may be trained politicians. True political leaders are formed in all kinds of ways and out of all sorts of grades." Mr. Wedmore's paper on "Méryon and Méryon's Paris" is a clever, appreciative, but rather over-emphasised study of the great French etcher. It certainly brings Méryon and Méryon's art clearly before those who know not Méryon, and in point of judgment and interpretation will probably win the assent of those who do. But the writer's touch wants breadth, wants ease. And this ought to be amended, for Mr. Wedmore has a great deal to say, and in the main says it with crispness and individuality. A little more repose in narrative—the courage to be quite simple when the facts are simple—something more in these directions would, we think, bring out the elaborate passages of criticism and description into the relief which imaginative writing of any kind, whether prose or poetry, must somehow get for itself. Mr. Wedmore might borrow something in these respects from Mr. Hamerton. His general picture of Méryon is, however, a more delicate piece of work than that given in *Etching and Etchers*, and wants only what an etcher would call some "quiet spaces" to rank as a really good bit of critical writing.

VICTOR HUGO'S NEW POEM.

Paris: April 30, 1878.

Victor Hugo's new volume of verse, *Le Pape* (Calmann Lévy), will prove to the majority of readers a surprise approaching to disappointment. When it was known that the poet of *Les Châtiments* was about to publish a book entitled *Le Pape*, it was generally supposed that we should be treated to a series of virulent satires against the Papacy and against the Church, in the style of the verses which appeared a few years ago, when the

chassepot of Mentana had just "done wonders," and in which Victor Hugo said to Pius IX.:

"Ce qui plaît à ton cœur et ce que tu bénis
C'est un fusil tuant douze hommes par minute."

Far from it. *Le Pape* is a book, noble, pleasing, calm, and religious in style, and in tone genuinely pastoral and pontifical. It certainly is a satire, but a satire of a very peculiar kind, in which the poet only criticises the Papacy by tracing a noble picture of what it should have been, while leaving to the reader the task of comparing its actual state with its ideal.

The first scene (for the poem assumes a semi-dramatic form) shows us the Pope asleep. The poet sets forth his dream. He begins by repulsing scornfully the Kings who boast before him of their power; he leaves the Vatican and all his wealth to resume the sackcloth and sandals of the monks, and to go out into the world preaching love and peace. At the Synod of the Eastern Bishops, he preaches poverty and liberty; he anathematises, to the great scandal of all present, the social injustices and the unnumbered evils engendered by theocracy and monarchy; he makes the poor man who denies God believe in His existence by acts of charity; he protests in the name of God, who alone is infallible, against those who are fain to attribute infallibility to a man; he weeps over the sorrows of the poor, sheep shorn by the rich; he reminds the Archbishop who combines in his church all the splendours of wealth and of art, that it must, before all else, offer an asylum to the unfortunate; he proclaims the sanctity of life, fulminates his anathemas against war between peoples, against civil war, against the penalty of death; he blesses little children. Finally, his task accomplished, he makes his triumphal entry into Jerusalem, which he chooses for his dwelling place instead of Rome, after establishing upon earth the reign of justice and fraternity:

"Peuples, aimez-vous. Paix à tous.
LES HOMMES. Sois bénit, père.
Dieu. Fils, sois bénit."

At this moment the Pope awakes, crying:

"Quel rêve affreux je viens de faire!"

It is impossible to deny the grand and original character of this conception, the nobility of this new form of satire. Victor Hugo has recognised, with his profound poetical sense, that whatever may have been the defects, the weaknesses, even the crimes of the Papacy, it is yet too deeply rooted in the conscience and the heart of men—it is bound up with a past too glorious, it represents in the eyes of vast numbers too ideal things, for it to be possible to employ against it irony and invective of an ordinary type. He would have run the risk of offending many sentiments worthy of all respect, and even the taste of unbelievers might have been shocked. But the stumbling-block of the form of satire adopted by Victor Hugo is a peculiar monotony; he has avoided all allusion to real, modern facts; he has confined himself to generalities, always noble, always lofty, which yet lack variety, and which have a tendency to glide off into subjects already treated by the poet. He runs the risk likewise of scoffers saying that this book should really have been entitled "What I should do and say if I were Pope;" that Victor Hugo in his pride has dreamed this strange and sublime dream; that the Pope's dream really consists in his believing himself transformed into Victor Hugo, which appears to him, as may be well imagined, "un rêve affreux."

Despite these criticisms, and despite what may, as in all Victor Hugo's works, cause a smile, there will remain of this book a fine conception, and some passages which reach the sublime. One of the finest is the episode of the woman who is

condemned to death, but whose execution is stayed because she is with child:

"L'enfant, si le ciel l'a fait parler, a dit,
Tu commences, ô loi, par me tuer ma mère.
O triste loi sans yeux, dans cette angoisse amère,
La malheureuse beau trembler, frémir, prier,
Tu charges ton enfant d'être son meurtrier;
Son sang teint mon berceau, déjà sombre, encor
vide,
Et de moi, l'innocent, tu fais un paricide.
Tu me fais faire un crime, à moi qui ne suis pas.
Je nais, je tue."

The dialogue on the scaffold is also strikingly beautiful:

"LE PAPE (à l'assassin). Toi qui donnas la mort,
sais-tu ce que c'est?
L'ASSASSIN. Non.
LE PAPE (au bourreau). Toi qui vas la donner, le
sais-tu?
LE BOURREAU. Je l'ignore.
LE PAPE (au juge). Et toi, sais-tu, devant ce ciel
qu'emplit l'aurore,
Ce que c'est que la mort, juge?
LE JUGE. Je ne sais pas.
LE PAPE. O deuil!
LE JUGE. Qu'importe!
LE PAPE. Ainsi vous touchez au trépas,
Vous touchez à la hache, à la tombe, au peut-être!
Ainsi vous maniez la mort sans la connaître!"

Never has Victor Hugo's thought attained a loftier serenity, a more religious accent. The materialistic radicals who are his ordinary admirers will be a little embarrassed in presence of this book, which preaches God and Jesus Christ at every page; and the Catholics, too, will find a difficulty in taxing with impiety a book which only preaches the love of God and man.

G. MONOD.

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CORRESPONDENCE.

PROF. STANLEY JEVONS AND MR. MILL.

Hampstead: April 27, 1878.

The writer of articles such as those upon "John Stuart Mill's Philosophy," which I have contributed to the *Contemporary Review*, cannot complain of criticism, unless that criticism involve misrepresentation, no doubt unintentional, but still criticism which represents me as having done what I

have not done. Now, in your issue of April 20, p. 346, I read as follows:

"In a passage of the *Logic* which is conveniently overlooked by Mr. Jevons (Book III., ch. xxi., § 4), Mill says:—'The assertion, that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning, which supposes the universal truth, or major premise, in a ratiocination, to be the real proof of the particular truths which are ostensibly inferred from it.'

Your critic cannot mean that I deliberately, that is *mala fide*, suppressed an explanation which I knew to have been given by Mill. He must mean that either I had not sufficiently read the book I was criticising, or that, with the bias common to too many minds, I unconsciously ignored what was against me. What, however, are the facts? Namely, that I had (*Contemporary Review*, April, 1878, p. 94) carefully traced the history of this passage, or of the place where it ought to have been, through all the editions of the *System of Logic*, with the exception of the sixth and eighth editions, which I did not possess. Your critic could not have been more unfortunate from his point of view than in thus drawing attention to the commencement of the fourth section of Book III., chapter xxi., because Mill here conspicuously displays his vacillation of thought. As will appear from the following extracts from my article in the *Contemporary Review* (April, 1878, p. 94), Mill twice altered the commencement of this section. In the third, fourth, and fifth editions he proposed to base the scientific upon the unscientific; but, having discovered how unsuitable a basis this is for a system of philosophy, he brought in the doctrine of the syllogism in the sixth edition.* The following is what I said:—

"This is Mill's position when driven to find a basis for his system. But then, why does Mill denounce this inductive process as loose, and uncertain, and insufficient, if it is really, as now appears, the basis of all certainty in induction? How can that be unscientific upon which all science rests? Why make the whole treatment paradoxical by such a sentence¹ as this:—'For the justification of the scientific method of induction as against the unscientific, notwithstanding that the scientific ultimately rests on the unscientific,' the preceding considerations may suffice."

¹ "Book III., chapter xxi., section 4. In revising this article I discover that this truly paradoxical statement does not appear in the earlier editions of the *System of Logic*, having been first introduced in the third edition. Later on it disappears again, and in the seventh and subsequent editions, the section commences as follows:—'The assertion, that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning, which supposes the universal truth, or major premise, in a ratiocination, to be the real proof of the particular truths which are ostensibly inferred from it.' Here Mill slides into a different position; but, did space admit, it could be made apparent that his theory of the syllogism quite excludes him from making the universal law of causation the warrant for inductive processes. According to Mill, the evidence for a general truth is resolvable into the particular ones on which it is founded, so that Mill's new position amounts to saying that certain past acts of induction are a warrant for *futuro* acts. But where was the warrant for the past acts. It is absolutely impossible to meet all Mill's arguments, because, as each new difficulty presents itself, he invents a new explanation, regardless, or rather oblivious, of consistency with his old ones."

Now I think I may submit to your readers whether I can be justly said to have "conveniently overlooked" an argument which I have thus quoted, and to which I have briefly but, in my opinion, effectually suggested an answer. It is true that the passage is quoted only in a footnote; but that is partly due to the fact that it was really an afterthought on the part of Mill,

* Since writing the article I have succeeded in obtaining the sixth edition.

and was not to be found in the fifth edition, which I formerly worked upon because it was the latest edition published when I first purchased Mill's *Logic*. Can I be said "conveniently" to have overlooked a passage when I really traced the history of the commencement of the section to which your critic refers through all the editions I could procure?

Although I have clearly indicated the line of my answer to the passage in question, it would not be suitable to argue the matter out at full length until I come to Mill's "Theory of the Syllogism," the intricate fallacies of which will demand such minute and prolonged analysis that my criticism can hardly be published in a monthly review, and must probably be postponed until I can complete my contemplated work.

W. STANLEY JEVONS.

April 30, 1878.

Mr. Jevons is right in supposing that by the expression "conveniently overlooked" I meant that the omission arose less from deliberate intention than from bias. I could hardly suppose, after all Mr. Jevons had said about his many years' study of Mill's *Logic*, that he had not read the passages referred to, inviting attention at the beginning of a section. Moreover, the general tone of Mr. Jevons's criticism was strongly suggestive of such an unconscious omission of an awkward passage. I now find that I was wrong in supposing that Mr. Jevons had overlooked this quotation, and I shall be very happy to substitute for the words "conveniently overlooked," the words "conveniently put away in a foot-note as an unimportant after-thought." Mr. Jevons will, I imagine, hardly dispute that this action was consciously performed. I can only add that to me this conscious neglect of a passage which gives the real clue to Mill's doctrine of causation in its relation to induction seems somewhat worse than a simple inadvertence. Every student of Mill who reads him in another spirit than that of minute textual criticism knows that his theory of the inductive processes hangs closely together with his doctrine of Syllogism or deductive reasoning, and cannot be dealt with apart from this. In the foregoing letter Prof. Jevons appears dimly to recognise this dependence, though he tells us that his criticism of the Syllogism is to form no part of the present series of magazine articles. To this I can only say, so much the worse for the effect of the magazine articles on every intelligent reader of Mill's *Logic*. To criticise Mill's version of the relation of premise to conclusion in the particular instance of inductive reasoning before examining his general theory of proof is, to say the least, so much waste of time. I beg to add that I am no blind admirer of Mill, and have long recognised most of the difficulties pointed out by Mr. Jevons. I only object, as I believe every thoughtful student must object, to Mr. Jevons's way of talking about his "discoveries" as though they were new, and to the spirit of his criticism—the very opposite to that of Mill himself, as exemplified in his *Examination of Sir W. Hamilton's Philosophy*—which excludes the possibility of reconciling apparent discrepancies by help of a wide interpretation of the writer's fundamental ideas.

THE WRITER OF THE NOTE ON MR.
JEVONS'S ARTICLE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 6.—2 P.M. Royal Institution: General Monthly Meeting.
 5 P.M. Musical Association: "On a practical Method for reading Harmony," by A. Rhodes.
 8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
 8 P.M. British Architects: Annual General Meeting.
 8 P.M. Victoria Institute: "Physical Geography of the East," by Prof. J. L. Porter.
 TUESDAY, May 7.—3 P.M. Royal Institution: "Vegetable Morphology," by W. T. Thiselton Dyer.
 8 P.M. Civil Engineers: Discussion on "The Ravi, Alexandra and Jhelum Bridges, P. N. S. Railway."

8 P.M. Photographic.
 8.30 P.M. Zoological: "On Additions to the Menagerie in April, 1875," by the Secretary; "Note on the stridulating Organ of *Palinurus vulgaris*," by T. Jeffrey Parker; "Contributions to a Knowledge of the Hemipterous Fauna of St. Helena," by Dr. F. Buchanan White.
 8.30 P.M. Biblical Archaeology: "Kurdish Folk-Lore in the Kurdo-Jewish Dialect," by the Rev. A. Löwy.
 WEDNESDAY, May 8.—8 P.M. Society of Arts: "The Phonograph," by W. H. Preece.
 8 P.M. Geological.
 THURSDAY, May 9.—3 P.M. Royal Institution: "On Colours," by Lord Rayleigh.
 8 P.M. Society of Arts: "Recent Improvements connected with Alkali Manufacture," by J. Maclear.
 8 P.M. Mathematical: "Über die Transformation der elliptischen Functionen," by Dr. F. Klein; "Notes on the Solution of Statical Problems connected with Linkworks and other plane Mechanisms," by Prof. Kennedy; "On the Theory of Groups," by Prof. Cayley; "Generalised Form of Certain Series," by J. W. L. Glaisher.
 8 P.M. Historical: "Transition from Heathen to Christian Civilisation," by the Rev. Prebendary Irons; "Early Bills of Mortality," by C. Walford; "Historical Memoirs of the Abbey of Cupar-Angus," by the Rev. Dr. Rogers.
 8.30 P.M. Royal.
 8.30 P.M. Antiquaries.
 FRIDAY, May 10.—8 P.M. Quekett.
 8 P.M. Astronomical.
 8 P.M. New Shakspeare Society: "On the Devils in Shakspeare," by T. A. Spalding.
 9 P.M. Royal Institution: "Effects of Stress on Magnetisation of Iron, Nickel, and Cobalt," by Sir W. Thomson.
 SATURDAY, May 11.—3 P.M. Physical.
 8 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.
 3.45 P.M. Botanic.

SCIENCE.

Botany (Morphology and Physiology). By William Ramsay McNab, M.D., F.L.S. (London Science Class Books.) (London: Longmans, 1878.)

Elementary Botany. By W. Bland. (Bemrose's School Manuals.) (London: Bemrose, 1877.)

SINCE the publication of the English edition of Sachs' *Lehrbuch*, which supplied the more advanced students in this country with a text-book where physiology received part of that attention given in former manuals almost entirely to systematic botany, the want has been felt among junior students of a corresponding class-book which should give them the outlines at least of Sachs' book. Prof. McNab has taken the matter in hand, and the first part of his work, devoted to morphology and physiology, has now appeared. The plan of the manual follows that of Sachs' *Lehrbuch*, from which also the illustrations are copied, and these not being reduced in size are out of proportion to the dimensions of the present book. It was perhaps technically unavoidable, and they are certainly better so than smaller and more indistinct. The plan of the morphological part is synthetical, beginning with a description of the structure and nature of the vegetable cell, followed by that of the tissues, and lastly of the external conformation of plants. The physiological portion begins like its model with the processes of nutrition of plants—their general conditions of life; their growth; their movements of variation; and their reproduction. The last chapter, which might have been deferred to the promised second part (to contain the outlines of classification), is occupied with a sketch of the classification of the vegetable kingdom.

In view of the class of student for whom the book is intended, it might perhaps be urged that Prof. McNab has given too much of detail. This, I venture to think, is the result of its having been prepared to suit the requirements of examinations, for which

purpose it would undoubtedly be of much use; but at the same time it must be a matter for regret that it is practically of little value as *preparatory* to such books as Sachs' *Lehrbuch*, which object it professes to serve. It is in most places quite as "advanced," and in others more difficult to understand from the excessively-condensed style of description, which has, as might be expected, led often to the omission of the relations in which one mass of facts stands to another, and occasionally a poverty of detail on important points. It may be satisfactory to the student who has to pass an examination to be told that "the composition of chlorophyll is unknown" (p. 19), but such is nevertheless scarcely in accordance with facts, and in any case is a very rapid way of disposing of a subject of the very first importance in vegetable physiology.

It must, however, be mentioned that the book is remarkably free from errors of any kind, and that on almost every point the latest authorities have been consulted. The mistake has been rather in the plan of the relation of the details than in the details themselves. As a manual containing perhaps everything that a student will require for an examination, it will be found convenient; but for teaching purposes, I venture to think it will scarcely serve its object.

Mr. Bland's manual of *Elementary Botany* has one feature in common with Prof. McNab's; it is divided into two parts. After this, similarity ceases. The first part is occupied with systematic and descriptive botany, and the second with morphology and physiology. The text is illustrated by woodcuts which have not already seen service in other manuals, and bear the mark of originality. Many of them have indeed never been seen before, and it is to be hoped will never be seen again. The information to be found in the text is often quite as new and surprising as that to be gained by a study of the illustrations. Indexes are not often chosen as the vehicle for conveying fresh information, and are usually rather dull reading, but the student of Mr. Bland's index (Part II.) will be surprised to find how interesting such literature may be made. He tells us there (among many new things) that an *antheridium* is so called because it is "like a flower;" and after *archegonium* the words "chief female" are added as an explanation. Such errors, it is only fair to add, do not occur so frequently in the body of the book, where they are usually introduced in the form of some quite superfluous statement. The omission of the paragraphs headed "Microscopic experiments" would rid the book of many of these. In the examination of *Spirogyra* the following instruction is given to the pupil:—

"Crush the plant by placing a few strips of blotting-paper on the cover-glass, and then pressing smartly down with the end of a lead pencil: observe the broken spiral bands and the cell-contents which have been ejected."

It is of course well known now that there is scarcely a more false method than the once fashionable "lichenological" one of microscopic examination, and to find it recur in a book professing to teach the young in con-

nexion with so transparent an object as *Spirogyra* must be a matter of regret to biologists.

GEORGE MURRAY.

Criticisms and Elucidations of Catullus. By H. A. J. Munro. (Cambridge : University Press, 1878.)

This interesting and lively volume is in part a reprint of articles contributed by its learned author to the *Journal of Philology*, partly a series of criticisms suggested by the publication of my commentary. Munro, I may say at once, has my work in view throughout, and thoroughly to appreciate the critique presupposes at least some acquaintance with the work criticised, the more so as the controverted points are and must remain so doubtful. The book will hardly fail to give additional impulse to a study which my discovery of the Oxford codex (1867) and my subsequently published commentary (1876) have placed, after an interval of nearly forty years, on a completely new footing.

The author's great learning and his wide knowledge of everything connected with Latin philology entitle his expressed opinion to all the deference which he deserves and has long received. More especially in the domain of grammar or orthography he claims in England an acknowledged mastery to which I for one am most ready to bow. Thus on Munro's showing the strange word *lecticula* for *lectulo*, which Bährens, on the authority of the Oxford MS., introduced into lxvii. 7, may be right, since *lectus* appears to have been sometimes a noun of the fourth declension, and might follow that declension in forming its diminutive in *-icul*, like *versiculos articulus quaesticulos*. And so again Munro's punctuation of x. 9–13, in which he places a full stop after *cohorti*, and begins a new sentence with *Cur quisquam caput unctius referret? Praesertim quibus esset i.* is, though certainly not convincing, so ingeniously defended by a number of passages from Caesar as to make one feel it ought to be true. Most instructive too is the long and learned discussion on xxii. 5–9, where Munro, following the MSS., retains *membranae*, and begins the next sentence with *Drecta plumbo* instead of *Haec cum legas tu*, as had been done by all editors, including myself. Yet here too, in spite of the parallels from Lucretius, I confess that I cannot get over the difficulty of supposing these last words not to stand first in the sentence, a dislocation most unlike Catullus, and scarcely defended by lxvi. 65.

One of Munro's most successful efforts—for no other word is adequate to describe the difficulty of the more obscure parts of Catullus—is his elucidation of the story contained in lxvii. This poem has baffled all editors alike. The new theory supposes an elder Caecilius Balbus and a younger of the same name, each of whom successively occupied a house at Verona; the younger Caecilius Balbus brought into it as his wife a woman who had committed incest with the father of her former husband. The weak point in this theory, is, I think, (1) that it gives hardly any force to v. 1, which, from the emphatic repetition of *iucunda*, has always

struck me as ironical; (2) that *uoto* is explained of the elder Balbus' dying vow, which seems arbitrary. More interesting to the general reader are the pages devoted to lxviii., but here I am in definite antagonism. There are two verses in this poem where much difficulty is removed by altering *-am* into *-ae*, 68 *Isque domum nobis, isque dedit dominam*, and 128 *Quamquam praeccipue multivola est mulier*. Now the MSS. agree in *dominam*, *quamquam*, and I retain their reading, instead of altering to *dominae*, *quam quae*. Munro thus comments on this: "How any critic, after it has once been offered to him, can refuse *dominae* for *dominam*, a change so simple with MSS. like ours, I do not understand; 128 they have *Quamquam* for the unquestionably right *Quam quae*, though that too Ellis will not see." Why would I not see? Because I should have been returning to the facile and tempting emendation, after Lachmann had recalled the real, though difficult, tradition of the MSS. Corrupt as these MSS. may be, I hold no principle so inviolable as adhering to them so long as it is reasonably possible; and I do not think it will be denied that *dominam*, not *dominae*, is the natural sequence of *domum*, and that *Quamquam*, though harsh, is not without parallel.

This leads me to speak of the line adopted by my critic on the intricate question of the MSS. Starting from the fact that G and O (the Germanensis and the Canonicianus 30 in the Bodleian) are the only two extant copies made in the fourteenth century of the single original rediscovered about 1300 or somewhat later, Munro, like Bährens, discards all subsequent copies and holds G O to be the sole fountains of truth. Now G was written in 1375, O probably between 1370–1400, the Bolognese MS. 1411 (? 1412), and not much later probably, the first Laurentian; subsequent to these, in various degrees of integrity, the remaining MSS. Three of these, represented by the Datanus, which was not written till 1463, stand on a peculiar footing; though written very late, and in places presenting marks of interpolation, they bear in the general character of their readings a stamp of antiquity not found in any of the other MSS., not even in G or O. Hence the Datanus was accepted by Lachmann, and has been generally accepted since, as one of the best sources of information on the text of the poet. But Munro, following in the track of Bährens, part of whose theory it is to make G the parent of all fifteenth-century MSS. except O, prefers to regard the peculiarities of the Datanus, which he designates "strange and uncouth phenomena," as mere "figments and interpolations," and to consider the codex itself as "worthless." Now, either I am mistaken, or this whole conception of the relation of the MSS. to each other is wrong. The archetypal MS. was, as I said, brought to light early in the fourteenth century: a Veronese Anthology dated 1329 has three verses of c. xxii., no doubt extracted from it; seven citations occur in the *Compendium moralium notabilium* of Hieremias Index de Montagnone, whose death is stated to have been in 1300; about the middle of the same century Petrarch and William of Pastrengo quote from various

poems. It is not till 1375 that the Germanensis, presumably the earliest transcript still extant, was written. Are we to suppose that during this long period, at least fifty years and probably more, the rediscovered codex was not copied, and copied more than once? To suppose this would be to suppose that all the excerpts mentioned above were excerpts in the strict sense of the word—i.e., were jotted down in an isolated manner from the codex itself, without any complete copy being made; to suppose that the indefatigable Petrarch, the discoverer of Cicero's letters, the restless tracker of everything ancient, would be contented with a fragmentary knowledge of a poet whose whole works were within his reach. Yet nothing short of this hypothesis is presupposed by the Bährensian theory. For if even one copy was made of the original codex before 1375, it is impossible that the writer of the Germanensis could know, what he asserts, that he transcribed the only existing exemplar: that copy would inevitably be the parent of others, existing perhaps only in the libraries of the curious and for a long time not much known or even read. But it is in every way more likely that in the course of the fourteenth century several copies of the original were made; that in some of these the barbarous writing of many of the words still found in the Datanus was preserved intact, in others changed to a more modern form, as in the Germanensis. In one word, though speaking generally, G O are the earliest and therefore the best conservators of the text of the rediscovered MS., there are cases where the nearest approach to the unaltered original seems to be made by one of the later MSS.

Once again, on the vexed question of the praenomen of the poet. Arguing in favour of Quintus, I quoted in the ACADEMY (March 24, 1877) the fact that Q. is found in the Cujacian MS., and I defended the integrity of the tradition by the similar case of Propertius, who is there styled Sextus Aurelius Propertius Nauta. By this I meant to say that if the Cujacian MS. has preserved in the case of Propertius a tradition which it must have got from an early source (for these names are found in most of the MSS. of Propertius, if not in all), it is as arbitrary to say that the Q. was taken from Pliny by scholars of the fifteenth century as to maintain that the two names Aurelius Nauta were forgeries of the same period. The tirade to which I have thus given occasion (p. 170) is, I venture to think, hardly called for; and even the learning of its distinguished author will hardly excuse its violence; on some readers it will almost have the effect of all dogmatism, doubt.

R. ELLIS.

SCIENCE NOTES.

GEOLGY.

Geology of the Arctic Expedition.—Geological investigation in the Polar regions is beset with difficulties of so grave a character that very few collections have hitherto been brought home by Arctic explorers, and these have necessarily been meagre. It must be remembered, too, that most expeditions have been fitted out for purposes of search rather than with the view of making natural-history collections. During Sir George Nares's

Expedition, however, special attention was paid to geological observations wherever practicable, and Captain Feilden thus contrived to collect more than two thousand specimens of rocks and fossils. He also had the good fortune to find his collections brought home in safety—a fact worth mentioning because some other fine collections have been lost to science through the mishaps incident to Arctic travelling. The recently-formed collections, and the results deduced from their study, were lately laid before the Geological Society. In working out the stratigraphical results Captain Feilden has had the benefit of Mr. de Rance's aid, and in the palaeontological department that of Mr. Etheridge. The fundamental rocks of the area under examination consist of gneiss which is probably of Laurentian age, the Canadian rocks extending into the Polar area. These are followed by unfossiliferous slates and grits, known as the Cape Rawson beds, which are evidently older than the fossil-bearing Upper Silurians. It is proved, indeed, by the recent expedition, that Lower Silurian rocks exist in Grinnell and Hall Lands, thus disproving Murchison's view that the Polar area was dry land during the Lower Silurian period. Sixty species of fossils have been determined by Mr. Etheridge, ranging from the Lower to the Upper Silurian, and including some characteristic forms of Llandeilo and Wenlock age. The cream-coloured dolomites found in abundance by some of the previous explorers are believed to represent the whole of the Silurian, and perhaps part of the Devonian period. True marine Devonians have been discovered for the first time in Grinnell Land. Here, too, the carboniferous limestone was found rising to a height of 2,000 feet. This formation extends to the most northern point yet reached, and probably strikes beneath the Polar Sea to Spitzbergen. About thirty species, chiefly Brachiopods and Polyzoa, were procured from the carboniferous limestone of Cape Joseph Henry, the most northerly of the twenty localities from which fossils were collected. Mr. Etheridge points out the greater resemblance of the Arctic palaeozoic fauna to that of America than to that of Europe. No Mesozoic rocks are known until we reach the Cretaceous strata, which are represented in Greenland by plant-bearing beds that indicate by their fossils a warm climate something like that of Egypt at the present day. The vegetation of the Miocene beds in the Arctic regions points to climatal conditions about thirty degrees warmer than those which at present prevail. The Miocene beds of Grinnell Land contain the common fir (*Pinus abies*), the birch, poplar, and other trees similar to those which occur in Spitzbergen. A seam of Miocene coal, thirty feet in thickness, was discovered by the expedition at Lady Franklin Sound.

Catalogues of Fossils in the Museum of Practical Geology.—For several years past the Catalogue of the great collection of British Fossils in the Jermyn Street Museum has been out of print. In view of arrangements for extending the palaeontological department which will involve serious alterations in some parts of the collection, it is the intention of the authorities to issue a new edition in separate parts, each forming a complete Catalogue of the fossils of a particular formation or group of formations. Three of these Inventories have lately been published. They have been drawn up, under Prof. Huxley's superintendence, by Mr. E. T. Newton, Assistant Naturalist; and the Invertebrata have been named by Mr. Etheridge, the Palaeontologist to the Survey. One Catalogue is devoted to the Cambrian and Silurian Collections, which have been much enlarged since the issue of the last edition; indeed we learn from Prof. Ramsay's preface that "there is probably no collection of Silurian fossils of any country more complete." Much of the growth of this department is due to the incorporation of the fine collection made by the late Lieut. Wyatt-Edgell, and presented to

the Museum on the decease of that young and promising geologist. The second of the new Catalogues includes the Cretaceous Fossils. With reference to the vexed question of the age of the "Blackdown beds," Prof. Ramsay remarks that, although the strata have lithologically an Upper-Greensand character, the palaeontological evidence points to their Lower Greensand age. The last of the three Catalogues enumerates all the Invertebrate Fossils of the Eocene, Miocene, Pliocene, and Post-Pliocene periods.

The Palaeontology of Victoria.—As palaeontologist to the Geological Survey of Victoria, Prof. McCoy has lately issued the Fifth Decade of the Survey publications. This is a series of ten plates, with text, illustrating some of the more interesting fossils which have lately come under the notice of the surveyors. One of the more noteworthy of the fossils here described and figured is a curious object resembling the calcareous axis of a large sea-pen living in Hobson's Bay, but considerably larger. It is believed that it can claim a place in the European Tertiary genus *Graphularia*, and is accordingly described as *G. Robinae*. In shape the fossil is conical below and quadrate above, while internally it exhibits on fracture a radiating crystalline structure. Its interest lies in its curious resemblance to a belemnite. Some time ago it was announced that a belemnite had been discovered in Tertiary rocks in Australia—an announcement which of course created much surprise, since it had previously been an article of geological faith that belemnites were exclusively Mesozoic fossils. Prof. McCoy now suggests that the fossil taken for a belemnite may have been the new *Graphularia* which he describes in the present Decade, or some other very similar fossil. Another notable Victorian fossil noticed here for the first time is an eared seal of Pleistocene age, to which the name *Arctocephalus Williamsi* is given.

The Oldest American Land Plant.—Relics of terrestrial vegetation of extreme antiquity have been found in Ohio by Prof. Claypole, of Antioch College. During a geological excursion, one of his students called attention to a slab of fossiliferous limestone from the Clinton beds, which are of Upper Silurian age. This specimen is notable for presenting vegetable impressions which are strikingly suggestive of a *Lepidodendron* stem. In studying the character of the plant, Prof. Claypole has had the benefit of Dr. Dawson's advice. Probably it belongs to a new genus, closely related to *Lepidodendron*, for which the name *Glyptodendron* is suggested—a name which refers to the sculpturing of the stem. The interest of the discovery lies in the fact that indisputable traces of land-plants had not previously been found in America on so low a geological horizon. Nor indeed had remains of arborescent vegetation been found in strata of this age, either in the Old or in the New World.

METEOROLOGY.

The Temperature of Vienna.—Dr. Hann has published in the *Sitzungsberichte* of the Vienna Academy for November 16 a paper on the temperature of Vienna from one hundred years' observations—a work which had been commenced by Jelinek as a continuation of his previous paper referring to the ninety years (1775–1864) in the *Sitzungsberichte* for 1866. The general effect of the last ten years is to depress the mean by 0°.07 C. The most remarkable feature of the very latest years has been the extremely low temperature of the month of May in the years 1871–77, which are, on the mean, 2°.3 C. below the average. The investigation of the connexion between sunspots and temperature has not led to any very satisfactory result; so that no conclusions as to the probable temperature of coming seasons can be drawn, at least from Vienna, from the condition of the sun's surface. The order of succession of seasons has been very carefully treated

by Dr. Hann, and his results fully confirm those of Quetelet and Eisenlohr from Brussels and Carlsruhe respectively, which were based on much shorter periods. The general result is that if a season has a marked character, the succeeding season will deviate from the mean in the same sense. This tendency is weakest in the case of winter and spring. It is interesting to see that while in 70 per cent. of the cases a very warm, or a very cold, winter was followed by a warm or cold summer respectively, in only 45 per cent. of the cases did the winter show a deviation in the same sense as the summer which had preceded it.

The Range of Temperature in Sweden.—In the "Austrian Journal" for March 15, Prof. Rubenson gives an abstract of his recent paper in the *Transactions* of the Swedish Academy on this subject. He draws the following conclusions: The least variation occurs everywhere in December or January; the greatest in June or July, except in the west, where it takes place in May, and in the northern district, where a more strongly marked maximum is noticed in March. The climatic contrasts come out most emphatically in the summer. In winter the conditions of range are nearly uniform over the whole kingdom.

The Observatory at Pawlowsk.—Prof. Wild has published in the *Bulletins* of the Russian Academy a full account of the new Meteorological and Magnetic Central Observatory which has just been completed on land most generously given for the purpose by the Grand Duke Constantine. The whole establishment has been fitted out in the most complete manner, and several instruments procured by Kupffer years ago have now been brought into use. The existence of such an observatory had long been recognised as a necessity, for the old site in St. Petersburg, on which Kupffer had built his observatory, had become more and more deteriorated for magnetic purposes by the construction of wharves, &c., for the shipment of military stores. At the close of the paper Dr. Wild gives a preliminary comparison of the climates of Pawlowsk and St. Petersburg. The former is decidedly colder, and though it is further from the sea, the humidity is higher.

Instructions for Canadian Observers.—Dr. Kingston has just issued his "Instructions," which differ from all the others which have appeared, in that they contain a summary of the elementary principles of physics which are required for the prosecution of meteorology. In some respects the instructions appear to be too minute for European observers; but we must remember that, owing partly to the distances to be traversed, and partly to the insufficiency of funds, inspections cannot be carried out as frequently as is desirable, so that Dr. Kingston's observers must be furnished with ample directions to enable them to overcome all difficulties. The variety of instruments in use in Canada necessitates more varied notices than we require over here. The work contains very few tables.

The Weather Service of Iowa.—Dr. Hinrich's spirited exertions in the organisation of a State weather service have been repeatedly noticed in these columns. We have just received a broadsheet from him, entitled "A Few Facts about the Iowa Weather Service," accompanying the first part of his Weather Bulletin. This latter contains a number of special reports—e.g., On a Thunderstorm, and On an Earthquake, each with a map; with Rain-maps for the State for 1876 and 1877. The monthly sheets of "graphics" are most comprehensive, but, from their complexity, are hardly intelligible without much study. The whole is executed by the electric-pen, and is consequently very faint and in parts barely legible. In this respect, however, the Daily Weather Charts and the Hourly Readings issued by our own Meteorological Office are frequently almost undecipherable owing to bad lithography.

Curve of Pressure in Italy.—The "Austrian Journal" for March 15 contains a review of Prof. Ragona's *Andamento Annuale della Pressione Atmosferica (Meteorologia Italiana)*, Supplement ii., 1877), in which he has arrived at a remarkable result. On calculating by Bessel's formula, the curve of probable error of barometrical readings is identical with, but in the opposite sense to, that of the yearly march of temperature; while the curve of probable error of temperature is identical with, and in the same sense as, that of the yearly march of pressure. In addition to pressure and temperature, the behaviour of wind and of humidity is carefully treated.

Weather Telegraphy in Germany.—In Petermann's *Mittheilungen*, No. iii. for the present year, Dr. van Bebber gives a carefully drawn up summary of the system of the Deutsche Seewarte which has been now for some three years in full operation. He also gives a review of the other telegraphic systems of North-west Europe, in which, however, he strangely omits all mention of Holland, where storm warnings have been issued from the earliest times of electric telegraphy. He then takes instances of weather charts, and traces the history of some storms thereby. Such magazine articles would be very useful in this country as showing what our Meteorological Office really does.

The "Eurydice" Squall.—In Symons's *Meteorological Magazine* for April Mr. Clement Ley gives an interesting notice of this remarkably sudden and violent disturbance, based upon reports furnished by a number of observers throughout the country. The earliest notice of the occurrence he has procured has been from North Shields (9:35 A.M.), while the latest was Crowborough Beacon, Kent (about 5 P.M.). The lateral extent of the district affected was very great, for in the west of the county Limerick it was noticed about 11:30 A.M. Mr. Ley points out that during the squall the behaviour of the upper currents and the relation of the wind to the gradients was entirely different from what is usually noticed in storms. He adverts to the same fact to which Mr. Abercromby drew attention in *Nature*, that several secondary depressions existed over these islands on the day in question; and points out that no special warnings could have been issued for the storm from the information at the disposal of the Meteorological Office with its present expenditure on telegraphy. The moral Mr. Ley draws is that cloud study is a subject far too little prosecuted in practical meteorology at the present time.

The Motion of Storms.—In the *Comptes Rendus* for April 1 M. Faye returns to his old theories about the genesis and behaviour of cyclones, which he compares to eddies in a river, attributing their production to the interference of opposing currents in the upper strata, while their motion is that due to the upper currents. It is scarcely necessary to remind our readers that M. Faye believes that cyclones are connected with descending currents.

The Bulletin International.—On the 25th ult. the *Bulletin* of the Paris observatory has been altered, and now gives in addition to the ordinary chart of wind and barometric pressure, a chart showing the changes of temperature and the amount of rain fallen since the preceding morning. This additional information is of very considerable value.

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(Wednesday, April 17.) C. GReAVES, Esq., President, in the Chair. The discussion on "Waterspouts and Globular Lightning," which was adjourned from the last meeting, was resumed and concluded. The following papers were then read:—"On the application of Harmonic Analysis to the reduction of Meteorological Observations, and on the general methods of Meteorology," by the Hon. R. Abercromby. The meaning of

Harmonic Analysis is first shown, in reference to average barometric pressure, by tracing the geometrical and physical significance of every step from the barogram till the tabulated results are combined in a harmonic series. It is then shown that, whether we regard this series simply as an algebraic embodiment of a fact, or as a series of harmonic components, as suggested by Sir W. Thomson, it is simply a method of averages, and our estimate of its value must depend upon an estimate of the use of averages at all in meteorology. It is then pointed out where averages are useful, and their failure to make meteorology an exact science is traced to three causes. (1) That the process of averaging eliminates the variable effects of cyclones and anticyclones, on which all weather from day to day depends; and on this are based some general remarks on the use of synoptic charts not only in explaining and forecasting weather, but in attacking such problems as the influence of changes of the distribution of land and water on climate, and the cyclic recurrence of rain or cold. (2) That deductions from averages only give the facts, and not the causes, of any periodic phenomena. The position of diurnal and other periodic variations in the general scheme of meteorology is then pointed out, and it is shown that their causes can only be discovered by careful study of meteorograms from day to day. (3) That in taking averages, phenomena are often classed as identical, which have really only one common property. For instance, rain in this country is associated with at least three different conditions of atmospheric disturbance, and it is necessary to discriminate between these kinds before meteorology can be an exact science.—"On some peculiarities in the Migration of Birds in the Autumn and Winter of 1877-78," by J. Cordeaux.—Mr. Symons gave a verbal description of the recent heavy fall of rain, April 10 and 11, the greatest amount known to have been registered being 4.6 inches, at Haverstock Hill.

gathered for the first time in England a collection of their drawings, so valuable in studying the intimate thought and mode of work of a master, the Burlington Club has rendered an important service to the art student; a service that is considerably enhanced by the carefully prepared Catalogue, which, beside giving a full description of each work, states the collections from whence it was derived and the date of birth and death of each master.

A short study, or as he calls it, "A Note on Dutch Drawings," which is prefixed by Mr. Frederick Wedmore to the Catalogue, is also of great aid in the study of these drawings, for it is written with the appreciation that comes only with knowledge. It must be admitted that these Dutch drawings have none of the taking beauty of Italian works of the same kind, such as those which charmed us at the Grosvenor Gallery. They require patient study to be appreciated, but if this is given, it is surprising to find how much of interest and even of beauty they really offer.

Strange to say, we do not find among them many of those roughly recorded ideas, first notes for pictures, if we may so call them, that we so often meet with among drawings by Italian masters. If the Dutchmen made such they have not been preserved, or at all events are not exhibited, those collected being evidently intended by their artists, as Mr. Wedmore says, "not merely as studies for themselves, but possessions for their public just as expressive and interesting as work more prolonged and elaborate."

Perhaps the principal value of the Burlington Club's Exhibition is found in its showing us how much the Dutch accomplished in the way of finished water-colour, a branch of painting that we are apt to consider as almost exclusively English. We are forced to recognise here that long before Cozens, Sandby, and Girtin were laying the foundations of our English school of water-colour, the Dutch were using this medium with thorough knowledge and very excellent effect. Rembrandt, supreme in etching, probably cared little for water-colour; but there are a few coloured drawings assigned to him in different collections, and there is one here—*A City Gate in Amsterdam* (No. 20)—with his name attached, in which, though it is uncoloured, the effect is produced not by delicacy and truth of line, as is usual in his drawings, but by subtle gradations of shading in monochrome.

But whatever Rembrandt may have done, it is certain that other masters of the school practised water-colour not as an occasional means of rapid expression but as a method for deliberate and carefully-finished work. This is especially seen in the splendidly finished drawings by Adrian van Ostade which are undoubtedly the *chef-d'œuvre* of the collection. There are no fewer than six of these highly-interesting works exhibited, in which all the well-known qualities of Ostade's art are displayed with the most delightful effect of rich and luminous colour. Nos. 28, 29, and 30, lent, the first by Mr. Francis Cook, and the other two by Mr. Malcolm of Poltalloch, are most perfectly-preserved works, and are of a beauty of finish and delicate subtlety of colour that can scarcely be too highly praised. The first of this group, No. 28, represents a village festival, with all its accompaniments of drinking, smoking, and merrymaking. Somehow in this scene there is more lightness of heart observable than is usually to be found among Ostade's peasants, who for the most part take even their pleasure sadly, as if they could not quite forget the cares of their work-a-day existence. And also in the next, No. 29, the gem of the whole collection, which holds the place of honour over the chimney-piece, the children seem freer from care than Ostade generally makes them; or is it simply that they are free from work, to which he often condemns even the smallest members of his peasant families? The little boy in the foreground is blowing a long

FINE ART.

EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB.

(First Notice.)

THE rise of the Dutch school of painting at the beginning of the seventeenth century, and its almost immediate attainment of complete mastery of the language of art, is a fact difficult to reconcile with the current theories of development. In the various schools of Italy, Flanders, and Germany we can generally trace a period of growth, of perfecting, and then of decline, but the Dutch masters crowd all together in one brilliant northern summer and then die out. Their art, indeed, may be said to have almost had its beginning and end within the lifetime of Rembrandt, for although there were several good masters born before his time, and several who came after, yet the great mass of the work of what we know as the distinctive Dutch school was accomplished during his life, and greatly under his influence, those few good artists who came after him existing merely by reason of survival after the true life of the school had been extinguished among the painters of pots and pans, poultry and cabbages, fruit and flowers, who finish the century.

The present exhibition of the Burlington Club does not, it need hardly be said, profess to give anything like a complete view of the widely-spread attainments of this very comprehensive school. All that has been attempted by the Committee has been to make such a collection of drawings as was possible from the resources at command, and these resources it would seem lay chiefly in the direction of Dutch landscape. Ruskin, as everyone knows, sums up the Dutch landscape artists in one sweeping condemnation as "painters of fat cattle and ditch-water," even enforcing his contempt of their "petty skill" by retailing the old notion of their having been a low, drunken, immoral set, whose unerring artistic knowledge and power of hand were qualities "bred in the fumes of the taverns of the North." Hitherto we have known these masters chiefly by their paintings, so that in gathering to

[MAY 4, 1878.]

bladder, and another boy and a funny little Dutch child dressed in blue and yellow are looking on with interest in their poor little ugly faces. These little folk stand outside a large and well-to-do cottage home, the wall of which is covered by a vine, which is about the only unsatisfactory piece of work in the drawing, it being easier to Ostade to express human life and its surroundings than the beauty and intricacy of summer foliage. The somewhat conglomerate mass of the light-green of the vine dominates too much, and to a certain extent spoils the pleasant harmony of the composition, which for the rest is a rich example of Ostade's power of making a beautiful picture out of the most commonplace material. The same may be seen in No. 32, lent by Mr. F. Locker, in which a hideous old woman, with one of the largest and most ill-formed noses that even Ostade, who would seem to have had a predilection for such noses, ever ventured on, sits making pancakes over a fire in a large dilapidated chamber, apparently fashioned among the ruins of some ancient church or monastery. An ill-looking man stands by the side, and a boy with a nose that proclaims him to be the son or grandson of the woman is also present. Nothing to relieve the dark monotony of poverty-stricken existence, except the artistic insight of the painter, who by his skilful management of light and shade, delicate perception of colour, and true feeling for pictorial effect, makes a charming little picture out of this unpromising subject. Ostade's exquisite refinement of colour is especially felt if we look at two similar drawings by Cornelius Dusart that hang on an opposite screen. These might command admiration if seen apart, but turning from Ostade's finely-balanced compositions we are jarred by the crude pinks and yellows of the later and inferior master.

M. M. HEATON.

MYCENAE, TROY, AND EPHESUS.
THERE have been few scenes of great events in the world during the past quarter of a century that have not been visited and sketched by Mr. William Simpson; and there is perhaps no other man living with whom travellers generally have so many sympathies. As a rule, his sketches have come before the public through the medium of the *Illustrated London News*; but at various times, and in the leisure between expeditions, he has taken the most interesting of his drawings as subjects for pictures, and has exhibited these pictures, in this way showing the extraordinary artistic facility of which he is master. The exhibitions of his pictures from Jerusalem, China, and India are recent enough to be well remembered; and now we have Mycenae, Troy, and Ephesus, scenes to which a double interest attaches, from their ancient importance and from incidents of our own times. From Mycenae we have first of all a view of the Acropolis (No. 10), which, short of a visit to the spot, tells us better than anything else of the rocky wilderness, with its wonderful light and formation of hills. There is a slight indication of the diggings that were going on at the time; but, altogether, the feeling of the picture is that of an undisturbed scene. In the next picture (No. 11) the old serenity of the spot has been broken into, and a new interest pervades it. We have a view of Dr. Schliemann's excavations, Agora and all. Apart from its other merits, this painting is of importance to archaeology, since it gives a considerably different aspect of the scene from that in Dr. Schliemann's book on Mycenae. The other sketches from this locality represent the so-called Treasury of Atreus, ruins of other Treasuries, and the Gate of Lions. Then we have two views of Cyclopean masonry at Tiryns, and several other pictures which, though not strictly to be included under the general heading of the Exhibition, are yet nearly related to it. From Mycenae we pass to Hissarlik, the site of Troy as many have thought, and as, according to some,

Dr. Schliemann has proved by the use of the spade. Others have been, and are still, of opinion that there never was such a place except in the imagination of the poet. At any rate, we have here what Dr. Schliemann did find, and again the picture differs in important particulars from that presented by the excavator in his book on Troy. No. 24, showing the excavations, is delightful, and very interesting; also No. 26, *The Troad from Renkoi*; No. 34, *Tombs of Achilles and Patroclus*; and No. 36, *Ujeh Tepé*, the tomb of Aesyetes. Thence we journey further south in Asia Minor, first to Ephesus, with the scene of the excavations, No. 38; and with a very bold restoration of the temple and its surroundings, No. 42, in which, however, it must be confessed that great care has been taken not to overstep possibilities in the desire to make a picture. From the same neighbourhood we have No. 53, representing the ruined Aqueduct, one of the most picturesque features of Ephesus; and again, No. 45, a view from what is known as St. Paul's Prison. Nothing in the Exhibition, perhaps, is more characteristic of Mr. Simpson's rapidity of effect than No. 42, showing *The River Melas, Smyrna*. At Bin Tepé, near Sardis, we have *The Tomb of Alyattes*, No. 50, which now looks more like a natural hill than a mound made by the "merchants, artificers, and young women" of Lydia. No. 51 is the rude figure sculpture on the rocks at Nymphi, near Smyrna, which has been identified as that executed by order of Sesostri, according to Herodotus (ii., 106); and still more rude is the figure of Niobe on Mount Sipylos, No. 57. The drawing is rather that of a bearded figure, and so it must have appeared to Mr. Simpson from what he says in the Catalogue. In conclusion we may remark that the Catalogue is full of most interesting information on the sites and scenes of the paintings.

THE ART COLLEGE FOR WOMEN IN ROME.

ATTENTION has been drawn from time to time to an institution in Rome now passing through the difficult first stage of existence. Art becomes for trained women an increasingly suitable and lucrative profession, and all efforts to render efficient education more attainable deserve encouragement. Study in Italy, and especially in Rome, the "High School of Europe," is evidently as desirable a means of culture for women as for men; but it is equally evident that parents and guardians cannot always take their girls abroad themselves, or afford to place them in expensive pensions or in suitable families; while it is highly undesirable, if not impossible, for young women to lead in Rome an artist's life of absolute independence, roughing it with their masculine *confrères* at life classes and art clubs without a background of guardianship. To meet the want and the difficulty here indicated, an establishment has been set on foot under the patronage of the English Ambassador and Lady Paget, the Lady Marian Alford, Lady Eastlake, and others, where young women studying art seriously are admitted *en pension* upon the lowest terms possible for an institution which aims at being self-supporting. These girls may lead a life combining independence with a certain amount of *surveillance* and care from a lady superintendent. The studies of those wishing for instruction are under the direction of a professor, the present holder of this post being Prof. Cammarairo, of St. Luke's Academy. In the summer it is proposed to remove to the mountains, where the professor might continue his instructions *al fresco* among the picturesque scenery and peasantry of the Alban Hills, or Perugia, or other high-lying districts. The house, or portion of the house, taken for the establishment is in the Via degli Artisti, on the Pincio, close to the convent of S. Isidore, well placed for health, and boasting fine views from its terraces. The lady superintendent now in office, Miss Mayor, the initiator of the institution, has devoted to it

much time and trouble, and she and her friends hope for fuller developments and increased success. Meantime the great point is to make known the existence of the institution, which needs only to be known to be used and appreciated. To meet the responsibilities at present lying heavily on a few disinterested promoters, and to widen the capacities of the scheme, subscriptions or donations are welcomed with gratitude. Information can be obtained from Prof. Mayor, King's College, London, or Miss Mayor, care of Messrs. MacBean and Co., 378 Corso, Rome.

ART SALE.

THE Easter holidays having ended, and the town having filled noticeably, the season of Art Sales has been resumed. Messrs. Christie, Manson and Woods have this week begun the dispersion of many of the numerous possessions of Mr. John Heugh, of Upper Brook Street, a gentleman who has before now had an important sale, and who for many years has been engaged in the acquisition of works of art of many kinds and qualities. The prints fell under the hammer on Monday, Tuesday, and Wednesday. We shall next week be able to give some of the prices obtained for the more important lots; but may state, meanwhile, that the chief feature of this week's sale, so far as it has at present proceeded, has been the dispersion of a great assemblage of the *Liber Studiorum* of Turner, which contained a large number of very indifferent and some exceedingly poor impressions which it is astonishing that so shrewd a collector should have taken the trouble to acquire, along with impressions of fine quality and engravers' proofs of the utmost rarity. A sufficient array of fine impressions and rare states of the plates has no doubt commanded for the assemblage of the engraved work of Turner an amount of attention from connoisseurs that would not have otherwise been bestowed on what can hardly, on the whole, be described as a typical "collector's collection."

NOTES ON ART AND ARCHAEOLOGY.

WE are very sorry to hear of the recent death of one of the most eminent of foreign amateurs of art. M. His de la Salle has just died, at the age of eighty-four. His name will long be remembered as one of the most enlightened of collectors, even if his recent munificent gift to the Louvre did not ensure for him a place among the benefactors of the French people in matters of art. The greater portion of his noble collection of drawings by ancient masters is now the property of the French nation.

WE have received from the publisher—Mr. Arthur Lucas, of 37 Duke Street, Piccadilly—two large etchings by Dr. Arthur Evershed. Each print consists, but with interesting differences, of a study of a beached boat, the lines of whose construction have been carefully followed, and the roundness of whose sides has been indicated with skill and knowledge. Dr. Evershed has never done stronger work: never, perhaps, anything so strong, though much that has possessed a more instant charm of easy grace. He has done well to depart, in this case, from his more habitual practice, and it is to be desired that his work—which the *Gazette des Beaux-Arts* has written of with approval—should include additional examples of severe study and elaborate design.

WE have received from the publishers, Messrs. Chatto and Windus, the illustrated Catalogue of the Grosvenor Gallery Winter Exhibition, with a Critical Introduction. The volume is handsomely and appropriately issued, and we shall take the earliest opportunity of saying a few words on the illustrations, on which much trouble has been expended, and on the critical writing, which is that of Mr. Carr.

THE Russian novelist Ivan Turgénieff is not only admired as a writer but is likewise esteemed in the art circles of Paris as a good connoisseur in matters of art. His collection of paintings, principally works of the modern French school, and especially of the great French landscapists, was sold at the Hôtel Drouot last week. Beside French works, there were several by Dutch masters which commanded attention. The prices fetched are not yet stated.

WE understand that Mr. Comyns Carr has resigned the post of art critic on the *Pall Mall Gazette*, which he has held for some years. The cause of his retirement from this paper is said to be a difference of judgment on questions of artistic taste between himself and the editor.

WE have before spoken of the series of large historical portraits which Gallait has been executing for the Senate House at Brussels. He has recently accomplished six more of these fine decorative works, namely, portraits of Pepin d'Herstal, Robert of Jerusalem, Baldwin of Constantinople, Bishop Notger, William the Good, and Philip the Noble, and it was thought that he would probably send them to the French Exhibition. The patriarch of Belgian painting is probably, however, tired of honours; at all events, he does not contribute one work to the very large collection of paintings by Belgian artists now to be seen in Paris.

WE have received the first part of a new German history of painting which bids fair to be a valuable work. It is edited by Dr. Alfred Woltmann, the learned biographer of Holbein, who will himself write the history of painting in the Middle Ages and in modern times, while Dr. Karl Woermann contributes the history of Egyptian and classical painting with which the work begins. The numerous illustrations given afford important aid in the study of the subject, and are specially interesting to English students as differing from those which our publishers have made to serve in so many works that the art-student has at last become quite weary of them. Several of the wood engravings in the present work are taken from photographs of ancient paintings, and have never before been published, while others executed in careful outline contrast very favourably with some of the same kind of illustrations offered us in English works.

THE wealth in old tapestries existing in the Vatican, some of it stowed away in cupboards or otherwise hidden, has always been suspected, and has recently been made known by Eugène Muntz in his articles on the tapestries of the Vatican in the *Chronique des Arts*. Whether in consequence of this revelation or from other reasons, the present Pope has now commanded that all the various pieces disposed about the building shall be collected and arranged in chronological order for exhibition. It seems that for two centuries the kings of France were accustomed to send every year a piece of Gobelin tapestry to the reigning pope; and as the manufactories of Flanders in the fourteenth and fifteenth centuries also contributed their share, it may be imagined what a large quantity has been accumulated. The well-known tapestries executed in Flanders from Raphael's celebrated cartoons will alone be excepted from this collection, as they are already exhibited, but even without these famous works the Vatican collection cannot fail to be of the highest interest.

THE paintings left in his studio by the French landscape-painter Paul Huet, who died in February 1863, have been until now religiously preserved by his family; but last month, for some reason, they were all sold—sketches and studies, as well as a fine collection of finished paintings, many of which had figured at the Salon and other exhibitions. Among these were the *Soleil Couchant, Seine-Port*, first exhibited at the French Exhibition of 1855, which fetched 3,620 fr.; *Le Parc, Matinée de Printemps* (Salon of 1835),

2,000 fr.; and *Marais Salants aux environs de Saint-Valéry*, 2,420 fr.

A COMPETITION has lately been held at the Ecole des Beaux-Arts for a statue to Voltaire, to be erected on the occasion of his centenary. The number of designs sent in was twenty-six, three out of the number being by sculptors who had received *prix de Rome*. None of them appear to have been remarkable, and though the prize was divided between two of the competitors, MM. Maillet and Caillé, it is not certain that either of their designs will be chosen. The statue is to be three metres high, and will be erected on one of the public places of Paris.

THE *Zeitschrift für bildende Kunst* opens this month with an archaeological article on the "Theatre of Dionysos at Athens," the text being written by Dr. Leopold Julius, while the accompanying plans and illustrations are the work of Ernst Ziller. Another architectural subject is dealt with by Prof. Hans Semper—"Comparative Study of some of the Plans for Churches at the time of the Renaissance"; but the untrained will be likely to turn for relief from these severe studies to Mr. Beavington Atkinson's review of Crowe's *Life of Titian*, continued in this number; or even to the long-drawn-out correspondence between Bonaventura Genelli and Karl Rahl. The only article besides these is a dissertation by Dr. Richter on "Western Paintings in Eastern Lands," which gives some useful information respecting certain works of Byzantine art. An etching by Unger from a portrait of a young Dutch lady by Rembrandt, taken from Unger's *Vienna Gallery*, but not one of his happiest works, forms the frontispiece of the number.

PROF. FRIEDRICH PRELLE has just died at Weimar, at the age of seventy-four. Among his principal works are a series of seven large subjects drawn from the *Odyssée*, a series of landscapes from the same poem, and the decoration of the Wieland Room, in the Weimar Museum; the pictures of *Calypso* and *Leucothoe* at Munich; that of *Nausicaa* in the Razinski Gallery at Berlin, &c.

M. JAROSLAV CERMAK died suddenly at Paris on the 23rd ult. He was born at Prague in 1831, and was a pupil of Gallait and Robert Fleury. He exhibited in the Salon last year *Des Herzogsviniens, de retour dans leur village pillé par les bachi-bouzouks, trouvent le cimetière ravagé et l'église détruite*. Two of his pictures will appear in the coming Salon.

THE *Tagblatt* of Schaffhausen reports the death of the aged landscape-painter Konrad Corradi on April 9, at Uhwiesen, in the Feuerthal. He belonged to a distinct school of water-colour artists (in "Aquarelle-Malerei" and "Gouache-Malerei") settled for some time in the Feuerthal and Schloss Laufen. He was an admirable draughtsman of Swiss scenery, and the views and panoramas drawn by him for more than one handbook of travel are among the very best of their kind.

THE STAGE.

PARISIAN THEATRES.

A REVIEW of some of the principal pieces now being played on the Parisian stage may be acceptable to those who propose to visit the Exhibition. Several plays have been already mounted with a view to the expected crowd of strangers, and others are being prepared.

At the Théâtre Français, the latest novelty at which, *Les Fourchambault*, has been already reviewed, the revival of Victor Hugo's *Hernani* has been a great success, and it will probably be given throughout the summer occasionally. The piece has now been for nearly fifty years before the public—it was played first in 1830—and the battle between the romantic and classical schools that was fought over it has become so completely

a matter of history that the representation is now undisturbed by any of those stormy manifestations of feeling that were then of nightly occurrence. The very lines that were once the signal for a shout of applause or a yell of disapprobation now pass almost without notice. It was not so in 1867, when the interdict on Hugo's plays was removed for the first time since 1852, at the express desire, it is said, of Napoleon III., in order that visitors to the Exhibition held that year might see one of the masterpieces of French dramatic literature. Then every line was carefully watched, to see whether the microscopes of the Censure had seen danger to the State in any of the words or passages that had formerly been called in question. When Don Carlos bitterly describes his court as—

"Basse cour où le roi, mendié sans pudeur,
A tous ces affamés émettre la grandeur,"

the audience fully expected that he would be compelled, as before, to speak only the feeble lines—

"Pour un titre ils vendraient leur âme, en vérité.
Vanité! vanité! tout n'est que vanité!"

and the whole house applauded the restoration of the true text. At the present time these and similar passages, which are really no finer than many less freely debated lines, are listened to in respectful silence. Even the famous exclamation of Doña Sol, which to the last Mdlle. Mars refused to utter,

"Vous êtes mon lion, superbe et généreux,
Je vous aime,"

would hardly be noticed if it were not for the marvellously dramatic gesture with which Doña Sol, as represented by Mdlle. Sarah Bernhardt, flings herself into Hernani's arms.

If, in this absence of excitement, *Hernani* be calmly criticised, it will be judged, we think, to be rather a splendid outburst of romantic poetry, born of a period of feverish political and literary excitement, than a work of art destined to live for all time. Has not, indeed, the reaction against the romantic school commenced already? Is not its despised classical rival once more in the ascendant? The violent extravagances of these splendidly-dressed heroes, "so gallant in love and so dauntless in war," approach dangerously near to that narrow limit which separates the ridiculous from the sublime; the high-souled appeals to feudal sentiments of patriotism, hospitality, and race fall coldly on our degenerate ears; the whole action is too far removed from common life for us to enter into the feelings of these creatures of a world that is not our world; the very fire of the passionate verse is as unreal as the characters, and though we are carried away while we listen to the lines, the impression fades as soon as the curtain has fallen. As a play, it is full of faults. Hernani is a nobleman who has been exiled and become a brigand. He always professes to be about to perform some great deed of vengeance, but nothing comes of it. His rank and lineage has been referred to in such vague and general terms that when, in the fourth act, he hurls defiance at Don Carlos in the lines

"Dieu qui donne le sceptre et qui te le donna
M'a fait due de Segorbe et due de Cardona,
Je suis Jean d'Argon, grand maître d'Avis, né
Dans l'exil, fils proscrit d'un père assassiné
Par sentence du tien, roi Carlos de Castile!"

the revelation of the name makes no impression whatever on the audience. The whole of this act indeed is strangely out of place. There has been no previous reference to any conspiracy, and yet we are suddenly transported from Spain to Aix, and find ourselves in the vaults of the Cathedral, where a plot to murder Don Carlos is being concocted. The conspirators are so kind as to wait while he delivers his opinions on the world in general in a soliloquy which, even after it has been wisely shortened, occupies a quarter of an hour in delivery. It is a grand burst of eloquent verse, but it does not advance the action. Ruy Gomez again, who is intended to be the very flower and type of the chivalry of Spain, is

actuated by jealousy in its lowest form. Because Doña Sol does not love him, and is wedded by the Emperor to the man of her choice, Hernani, he exacts from him the fulfilment of a monstrous compact, and looks on calmly while the pair take poison on their wedding-night.

Victor Hugo must be delighted to see that his text is now followed as closely as the exigencies of the stage will permit, and that most of the passages omitted or shortened on previous occasions are now presented as he wrote them. The scene of the portraits, for instance, is now given entire. The acting is good, but on the whole not so good as in 1867, when Hernani was played by M. Delaunay and Don Carlos by M. Bressant. Those parts are now played by M. Mounet-Sully and M. Laroche. M. Maubant, as before, plays Ruy Gomez, and is as excellent as ever. The others, it must be admitted, are not quite up to the parts assigned to them. The tone of the whole representation is less "grand seigneur" than heretofore. The tall and handsome person of M. Mounet-Sully makes a fine effect on the stage, but he develops one side of the character only. He is the most picturesque of brigands, but he forgets entirely that Hernani is also "seigneur de lieux dont j'ignore le compte," and that his bearing should be princely through his disguise. His declamation is far too noisy, his gestures too violent. He is at his best in the love-scenes with Doña Sol. There he is sarcastic and tender by turns, as the author requires that he should be; and nothing could be better than the tone of intense love with which he poured forth his repentance for his doubt of Doña Sol's truth as he dropped on his knees before her and exclaimed,

"O je voudrais savoir, ange au ciel réservé,
Où vous avez marché pour baiser le pavé!"

Mdlle. Sarah Bernhardt, on the other hand, who now plays Doña Sol, is faultlessly perfect; and it is indeed fortunate for the theatre that they have such an actress to whom the part could be entrusted. In the earlier acts she represents to the life the truthful maiden who is ready, as Hernani says,

"Etre errante avec moi, proscrite, et s'il le faut,
Me suivre où je suivrai mon père—à l'échafaud."

answering to all his warnings, with deep feeling in her voice, the simple words "je vous suivrai." Her great effect is in the last act, when in the middle of the delicious love-scene by moonlight on the terrace, the revengeful voice of Ruy Gomez sounds the knell of the happiness of herself and her husband. Then the passion of the woman flashes out terrible and strong, as she stands in front of Hernani, as though to shield him from his destroyer, and shrieks out the wonderful lines beginning

"Il vaudrait mieux pour vous aller aux tigres même
Arracher leurs petits, qu'à moi celui que j'aime."

No description, however, can do justice to her performance; it is one of those admirable works of art that must be seen to be appreciated, and it is so complete in all its details that it will bear seeing again and again.

At this theatre *Le Jouer*, by Regnard, has also been revived. Regnard was one of the immediate successors of Molière, and this comedy was the first work that achieved a marked success after the death of the latter. The gambler is admirably played by M. Delaunay, but the character of a man who is a gambler and nothing more; who cares for his mistress only when he has lost and requires consolation, and forgets her when he has won; who raises money on the security of her picture set in diamonds which she has given him, with other mean actions too numerous to chronicle here, is so unsympathetic that, notwithstanding the excellent art of the actor, the piece is rather tiresome. *Les Caprices de Marianne*, by Alfred de Musset, has also been played again lately after a long interval, occasioned by the illness of M.

Bressant, who used to impersonate Octave with infinite grace and passion. His illness having taken so serious a turn that he has been obliged to leave the stage, the part of Octave has been given to M. Delaunay, and that of Celio has devolved upon M. Worms, the newly-elected *sociétaire*. The piece is now played with closer adherence to the author's text than heretofore, ending, as he wrote it, with the scene between Octave and Marianne in a cemetery after Celio's death. Since M. Perrin became director of this theatre, it has been one of his objects to present every work given entire, without reference either to custom or to the supposed exigencies of the stage. It is probable that during the summer a morning performance will take place here on Thursday in each week, when the best pieces of the *ancien répertoire* will be given. They will be specially mounted for the occasion, and the greatest care will be taken to present them in the most perfect manner possible.

The Odéon, which used to pride itself upon developing rising talent both in authors and actors, has departed from its traditions and produced a long spectacular play by the most fashionable author of the day, Alexandre Dumas. It is arranged from his father's novel, *Joseph Balsamo*, and bears the same name. It is more than doubtful whether this course has been a wise one. A more thrilling drama has rarely been witnessed; the skill of the older writer is seen in the characters and in the plot, that of the younger in the incisiveness and satire of the dialogue. It is admirably acted throughout; and, while mere lavishness of decoration has been avoided, historical accuracy in costume and scenery has been aimed at and achieved. A more beautiful picture of a stately Court ceremonial than the reception of Mdme. Dubarry at Versailles was never seen on the stage. The inveterate repulsiveness of the plot, however, cannot be got over; and the attempts that have been made to soften it have only succeeded in bringing into fuller light its most objectionable features. The *débutante*, Mdlle. Jullien, though not exactly pretty, is a delightfully natural Andrée de Taverney, and the more charming she is the more does one execrate the brute Gilbert, who, while professing the purest love, is actuated only by the vilest passion.

Vainly does the author try to account for his crime by accentuating the bitter sneers with which the aspirations of the young disciple of Rousseau are met; the more educated he is made the more odious is his return to the lust of a savage. Most powerful, and yet most painful, is the scene in which Andrée, mesmerised by Cagliostro (Balsamo), tells the story of the outrage. She pitifully entreats him to let her be silent, but in vain. Then, with a modest timidity that would conceal the horrid truth if she could, she tells the story, every word being wrung from her lips against her will; till at last, overcome by emotion, she covers her face with her hands, and ends with a shriek more eloquent than words. The last scene also is a very fine one, in which Andrée, after listening to a passionate avowal of love from Gilbert, discovers that he is the guilty person, and drives him from her presence with the bitterest reproaches. Here, again, an attempt is made to redeem his character by bringing into relief his love for Andrée; and his last words as he goes out, "Peuple je suis né, peuple je reste," are spoken more in sorrow than in anger. M. Lafontaine as Cagliostro, M. Porel as the Due de Richelieu, M. Talien as Louis XV., Mdlle. Léonide-Leblanc as Mdme. Dubarry, and Mdlle. II. Petit as Marie Antoinette, are all excellent in their different parts. And it must be said of M. Marais (who made such a successful *début* as Vladimir Danichoff two years ago), that he plays Gilbert with a talent and discretion that soften the odious features of the character as much as possible.

When *Balsamo* is withdrawn, Victor Hugo's tragedy *Angelo* will probably be revived here, with Mdlle. Rousseil as La Tisbe, a character

undertaken originally by Mdlle. Mars, and afterwards by Mdlle. Rachel.

There is a new comedy by Sardou at the Théâtre du Vaudeville, called *Les Bourgeois de Pont-Arcy*. It is not equal in interest to *Dora*, but is more in the style of his earlier work, *Nos bons Villageois*, dealing with the small, ill-natured humours of a country town on the eve of an election. Much of the satire, brilliant as it is, deals so exclusively with French politics that it is difficult for a foreigner to appreciate its force. The serious portion of the story has the fault which spoils so many of M. Sardou's plays—the plot is so elaborate that the characters become mere puppets, pulled by wires of the author's contrivings, and acting under conditions so far removed from those of ordinary life that it is difficult to imagine that they could have been brought about even under the given circumstances. In this comedy the hero, on the eve of his marriage, receives a visit from a mysterious lady, whom he has never heard of before, who proves to his satisfaction, by the production of a packet of letters, that she had been the mistress of his father, hitherto believed to have been a paragon of virtue and conjugal fidelity. His first idea is to save his father's reputation at the expense of his own; and he is actually driven by the persecutions of the town gossips and the anxious questions of his mother, to avow that the lady is his own mistress. His marriage is broken off, and he has to endure a most painful scene with his mother and his uncle, in which they entreat, command, even threaten him if he will not consent to the only reparation possible—marriage with the lady in question. Ultimately all is set right. But independently of the unpleasant feelings excited by the possibility of such a union as is suggested by these well-meaning persons, the utter improbability of the whole situation destroys the interest of the piece. It is admirably acted by one of the best companies in Paris.

The Théâtre de la Porte St. Martin, the chosen home of Melodrama, has produced a dramatic arrangement of the first part of *Les Misérables* of Victor Hugo, adapted to the stage by his son Charles Hugo. As in the case of most dramas borrowed from lengthy romances, it has been taken for granted that the audience would be familiar with the story; and therefore the adaptor has contented himself with selecting those scenes which he thought would be best suited to the stage, without troubling himself to connect them in any other way than by the appearance of Jean Valjean in every one of them. Consequently the piece is to a certain extent a monologue, divided into twelve portions by the fall of the curtain, and interrupted occasionally by the other characters. Who these are, why they appear when they do, and why they speak the words allotted to them, can only be understood by reference to the novel. However, as most people have read it, that does not much matter, and very great pleasure may be derived from M. Dumaine's performance of Jean Valjean. He is exceedingly well supported by M. Lacressoniére as the Bishop, M. Taillaud as Javert, by M. Vannoy as Thénardier; and last, not least, by the charmingly natural child who plays Cosette. She is not that most odious of all dramatic objects, a "stage child;" but a real artist, though a child in years, who impersonates the poor ill-treated offspring of Fantine with a fidelity that, if it has a fault, is too exact for the feelings of the spectators. The play is mounted with great care; and lovers of sensation will be much gratified by the exciting episodes of the flight of Jean Valjean and Cosette; terminating with the ascent of the convent wall, over which Cosette is drawn by a real rope tied round her waist with a handkerchief.

The old Théâtre de la Porte St. Martin was destroyed during the Commune, and the new house has lost many of its former patrons, who feel out of place in a smart new theatre. Those who care

to see one of the ancient homes of drama in its original condition should go a few yards further on to the Théâtre de l'Ambigu, where they will usually find several crimes receiving dramatic illustration. At present the piece is *La Brésilienne*, a gloomy tale of poisoning, which, notwithstanding the presence of Mdlle. Fargueil as the heroine, has proved a failure.

There are several light musical pieces well spoken of. The Théâtre de la Renaissance, close to the Porte St. Martin, is still giving *Le Petit Duc*, with bright music by Lecoq. The Folies Dramatiques has played *Les Cloches de Corneville* for nearly a year, and may very likely play it for a year to come; and *Niniche*, with Judic and Dupuis, is filling the Variétés with audiences who laugh till they can laugh no longer.

As all dramatic tastes exist in Paris, and all have to be suited, *pèces féeriques* are still given occasionally for those who care to gratify the eye alone. The Théâtre du Châtelet has just mounted the ever-popular *Sept Châteaux du Diable* with fresh scenery and dresses; and the Théâtre de la Gaîté will produce *Le Chat Botté* at about the same time as the Exhibition opens.

JOHN WILLIS CLARK.

THE new drama by Mr. Tom Taylor and Mr. Paul Meritt, produced at the St. James's Theatre under the title of *Such is the Law*, is founded upon the notion that under the present state of our marriage laws it would be very inconvenient for a widower who had married again—and no less inconvenient for his second wife—if it should prove that he had unwittingly espoused his first wife's sister. In this case the lady has enjoyed some years of connubial bliss, and is a happy mother, when the evil genius of the play makes his appearance and harasses the couple by his unwelcome information. All this, of course, renders the distress of Miss Ada Cavendish in the part of Mrs. Belfoy very great; but as this distress would be no less whether the prohibition of marriages with deceased wives' sisters were reasonable or unreasonable, the case presented obviously leaves the vexed question where it was before. How it comes about that George Belfoy and his wife are so long without any suspicion of the relationship between the deceased and the living lady is set forth in the play—though at some sacrifice, it must be confessed, of probability. A certain air of unreality indeed pervades the work. Its sombre and sorrowful character is, moreover, somewhat depressing. All, however, ends cheerfully on the discovery that George Belfoy had not married a deceased wife's sister, because his supposed first marriage was invalid, owing to the lady having previously entered into the marriage state with a husband who was still in existence. This is no doubt but a rude and primitive *dénouement*, but it serves its purpose of enabling the audience at the St. James's to dry their eyes before the fall of the curtain.

A NEW version of *La Fille de l'Avare*, by Mr. James Mortimer, has been produced at the Olympic Theatre. This play, which is founded upon Balzac's novel, *Eugénie Grandet*, was familiar to London audiences some years ago, through a version by Mr. Palgrave Simpson entitled *Daddy Hardacre*, in which the late Mr. Robson achieved one of his greatest successes. Mr. Mortimer calls his adaptation *The Miser's Treasure*, and like his predecessor, he endeavours, not very successfully, to represent this *série de la vie provinciale* as a picture of life in an English county. The scenes have been much reduced, and the dialogue has been rendered somewhat commonplace. *The Miser's Treasure* met with but a cold reception, but this was in a great degree due to the deficiencies of the performers. Mr. Anson's extravagances of action in the part of the miser provoked laughter, though manifestly intended to impress in a very different manner. It may be that confirmed misers when robbed of their hoards bark like distracted

dogs, but that they ought not to do so on the stage in a scene of a serious nature is so obvious that we cannot imagine any one dissenting unless it be the medical critics who lately blamed Mr. Irving's death-scene in *Louis XI.* because it failed to represent a complete set of symptoms of the disease which finally brought the reign of that monarch to a close.

MR. REECE's "comedy burlesque" at the Globe, entitled *Mind the Shop*, introduces Mr. Toole as a grocer who insists on keeping open shop on a Bank holiday, ostensibly from zeal for business, but really that he may be provided with an excuse for absenting himself from home on that occasion. Some indication of an intention of parodying *Pink Dominoes* is discoverable in the design of the piece. It is, however, little more than an excuse for Mr. Toole's drolleries.

L'Accordeur, by M. Saint-Agnan-Choler, *Les Vitrines*, by MM. Bernard and Grougé, and *Pour Sauver Femme du Monde*, by M. Abraham Dreyfus, are the titles of three pieces produced simultaneously at the Palais Royal. They are trifles of the vaudeville class—each confined to one act.

At the Théâtre Cluny a tearful melodrama in seven acts has been produced with the title of *Le Mariage d'un Forçat*. The author is M. Alexis Bouvier.

MR. WILLS's new historical drama, entitled *Nell Gwynne*, was produced at the Royalty Theatre on Wednesday.

MUSIC.

THE ITALIAN OPERA-HOUSES.

MR. GYE has been so hampered in his arrangements up to the present time that a certain amount of forbearance should be exercised in judging of his efforts to keep faith with the public. But no beneficial result can accrue from the suppression of facts, and it must be said that so far the establishment has not been strengthened by the additions made to the list of singers. Mdlle. Bertelli, who has appeared as Leonora in *Il Trovatore*, and as Agatha in *Der Freischütz*, has a voice of moderate calibre, and is not wholly deficient in vocal skill. But histrionically she is very unsatisfactory, her acting generally being forced and conventional, and her movements wanting in ease and grace. Mdlle. Sarda, who unwisely selected the part of Amina for her *début*, showed conclusively that she is a mere novice in all the technicalities of her art. Her natural gifts are considerable, but years devoted to careful study must elapse before she can be accepted as a finished artist. On the male side we have had two aspirants, Signor Carbone and M. Jamet, both of them baritones. The former has a pleasant voice, but, apparently, no stage experience; the latter is likely to be useful in subordinate parts. The return of Mdlle. Albani has been the only noteworthy feature during the present week; but the announcement of *Guillaume Tell* on Monday served to revive regrets that Rossini's *chef-d'œuvre* should never be presented save in a maimed and mutilated form. The fine duet between Mathilde and Arnold in the third act might, perhaps, be spared, but the suppression of the fifth act, and with it some of the most beautiful and impressive music in the opera, is unpardonable. The composer was truly inspired when he wrote the trio in canon, the storm scene, and the finale to this section of his last and immeasurably greatest opera.

Her Majesty's Theatre opened tamely enough with *La Sonnambula*, followed by a second-rate performance of *Zauberflöte*. But the revival of Meyerbeer's *Dinorah* has served to maintain the prestige of the historic house, for seldom has any opera enjoyed a finer *ensemble*. The work itself is an illustration of the oft-quoted fact that any nonsense is good enough to serve for musical purposes. The justice of Richard Wagner's censures on the anomalies of the lyric drama receives

forcible confirmation in such an instance as this, where we find a composer of genius condescending to set a libretto full of the most arrant absurdities. But the fascinating music which Meyerbeer wedded to Messrs. Barbier and Carré's fantastic book has saved the opera from condemnation, and *Le Pardon de Ploërmel* will always maintain a high place in the catalogue of his works. The principal character has been so long in the hands of Mdlle. Adelina Patti as to be considered almost her exclusive property. Mdlle. Marimon has fully dispelled this idea by her admirable performance, though her qualifications are chiefly, if not entirely, vocal. As a study of acting the impersonation lacks variety and natural impulse; but the Belgian artist sings the florid strains with which the part abounds with unerring precision and marvellous purity of tone. One becomes almost reconciled to an endless succession of unmeaning *roulades* when thus executed. Mr. Mapleton has without doubt secured a prize in Mdlle. Tremelli, a lady gifted with a contralto voice of great power and full, luscious quality, but of whose powers either as a singer or an actress it is as yet impossible to speak with certainty. Mdlle. Minnie Hauk has returned to us, after nine years' absence, greatly improved in all respects. Her voice is a fine soprano, and her method highly commendable. More than this, she manifests the possession of great histrionic ability, her presentation of the objectionable heroine in Verdi's *La Traviata* being more truthful and powerful than any that has been witnessed of recent years.

H. F. FROST.

MENDELSSOHN'S music to the *Midsummer Night's Dream* formed an important part of last Saturday's programme at the Crystal Palace. With the exception of the comparatively unimportant numbers of melodramatic music, the entire work was given. With such an orchestra as that under Mr. Mann's direction, it need hardly be said that a treat of the highest order was afforded to those present. The solo parts were given by the Misses Allitsen, who also sang with great effect later in the afternoon the charming Bolero from the second act of Auber's *Diamonds de la Couronne*. Mdlle. Arabella Goddard, who stands almost alone in keeping Bennett's pianoforte music before the public, gave a very fine rendering of his concerto in C minor. Rubinstein's interesting ballet-airs from his opera *Der Dämon* terminated the concert.

THE second concert of the Bach Choir, given at St. James's Hall on Monday evening, was one of the finest as yet given by this society. In the first place it was at least half an hour shorter than the preceding one—a decided change for the better; and beside this Mr. Goldschmidt conducted with far more fire and vigour than on some previous occasions, and the choir sang consequently with no less correctness, but with more spirit. The first work in the programme was Bach's *Magnificat*, which was superbly rendered throughout. The work had only once before been given in London (by the Borough of Hackney Choral Association, under Mr. Richard Payne, in 1874), and then without orchestra; so that the present was its first performance in a complete form in the metropolis. The choruses, especially the "Omnes generationes," "Fecit potentiam," and "Gloria," were given in a manner worthy of the reputation of the Bach Choir, while the solo music in the hands of Mdlle. Sherrington, Mdlle. Redeker, Mr. Shakespeare, and Herr Henschel, left nothing to desire. Mdlle. Sherrington sang her two solos, especially, in a most artistic manner; she has rarely been heard to better advantage; while Mr. Shakespeare gave the trying song "Deposuit potentes" with great effect. Purcell's anthem "O God thou hast cast us out," an interesting specimen of the composer's church music, came next, and was followed by the *Sanctus*, *Benedictus*, and *Agnus Dei* of Palestrina's "Missa Papae Marcelli," for unac-

companied choir. The singing of these pieces was remarkable, both for the accuracy of intonation, and the attention to light and shade. Schumann's "New Year's Song," given at the first concert, was repeated on Monday; and on its second hearing was even more warmly received than before. After a fine madrigal by Wilbye, "Draw on, sweet night," the concert ended with a really splendid performance of Mendelssohn's *Erste Walpurgis Nacht*, sung in German, greatly to the gain of the music, if not of the audience. It is very doubtful whether so fine a rendering of the work has ever before been given in London. The important baritone solos were magnificently declaimed by Herr Henschel, one number being well sung by a gentleman whose name did not appear in the book of words; while Middle, Redeker and Mr. Shakespeare took the contralto and tenor solo music. The choruses were without exception perfect, and the orchestra was hardly less so. The whole concert was highly enjoyable. The third and last concert of the season takes place next Saturday afternoon (the 11th), when Bach's Mass in B minor is to be given for the fourth time in London.

M. MASSENET, one of the most talented of living French musicians, appeared on Tuesday at the third of Mme. Viard-Louis's concerts in the double capacity of composer and conductor. His orchestral Suite, entitled *Scènes Dramatiques (Shakespeare)*, composed expressly for these concerts, is an ambitious work purely French in style as it is wholly modern in spirit. The first movement, "Ariel and the Spirits," is impetuous and restless, the frequent changes of *tempo* suggesting the idea of an improvisation, or at least a *scherzo* of grotesque pattern. The second movement, "The Sleep of Desdemona," is sentimental, but very charming, though it pales in importance as compared with the third, which illustrates various scenes from *Macbeth*. A march, which plays an important part here, may be noted for its individuality, but the entire movement has tremendous vigour and a certain rude force. M. Massenet is not conservative in his ideas of tonality, nor is he by any means over-modest in his employment of exceptional orchestral resources. The scoring is in the manner of Hector Berlioz, of whose works one may suppose M. Massenet to be an admirer. Mme. Viard-Louis played the solo part in Hummel's B minor concerto, and also Beethoven's Sonata in D, Op. 28. The introduction of the latter in an orchestral concert was a mistake, and, coming immediately after the Suite, every chance of effect was lost. Mr. Weinst Hill has his immense orchestra now well under control, and the rendering of Beethoven's Leonora Overture No. 3, and Mendelssohn's Italian Symphony, was nearly irreproachable. But the concert was much too lengthy, lasting as it did nearly three hours.

At the Philharmonic concert on Wednesday, M. Planté, the French pianiste, made his first public appearance in London. He is a player of fair technical merit, but he took an unwarrantable liberty with Mendelssohn's Concerto in D minor in making a pause at the close of the first movement, and thereby spoiling one of the best effects in the work. There were other licences of more or less blameworthy character in the performance, and, speaking generally, it cannot be said that M. Planté fulfilled reasonable expectations. Señor Sarasate introduced three movements from Raff's Suite for violin and orchestra, Op. 180. The work is interesting, and the playing of the Spanish violinist was simply superb; finer execution could scarcely be imagined. The band was not in such good form as at the previous concerts this season, the rendering of Mozart's "Jupiter" and Beethoven's C minor symphonies being mechanical and spiritless.

PROF. G. A. MACFARREN is to lecture at the Eyre Arms Assembly Rooms, Finchley Road, on Thursday, the 9th inst., at 8 P.M., on "Sir William Sterndale Bennett: his Life and Works."

MR. SHEDLOCK concluded his series of Chamber Concerts at the Victoria Hall, Bayswater, last Wednesday week the 24th ult., with a "Schumann Evening." The specimens of the master which were given included the Piano Quartett in E flat (Op. 47), the "Märchenbilder" for piano and viola (Op. 113), a selection from the "Kreisleriana," and four songs. The miscellaneous second part of the concert concluded with Bargiel's trio in E flat. We are glad to learn that these excellent and really educational concerts have been well supported; Mr. Shedlock's perseverance certainly deserves success.

MR. H. HEATHCOTE STATHAM announces a series of organ Recitals on Sunday afternoons, at the Royal Albert Hall, commencing to-morrow, and continued weekly till the end of July. The special feature of the recitals is stated in the programme of the first, in the following words:—

"It is intended to include in the series of programmes all the principal organ fugues of Bach, with the special aim of suggesting a variety of effect and treatment such as the composer would probably have contemplated had he commanded the mechanical resources of a modern organ."

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TABLE OF CONTENTS.

"THE RUSSIANS OF TO-DAY," by W. R. S. RALSTON	383
WROTHESLEY'S CHRONICLE, VOL. II., by the Rev. N.	
POCOCK	383
KARSLAKE'S LITANY OF THE ENGLISH CHURCH, by the Rev. Dr. LITTLEDALE	384
MARIETTE-BEY'S MONUMENTS OF UPPER EGYPT, by Miss AMELIA B. EDWARDS	385
BURDETT'S COTTAGE HOSPITAL, by the Rev. JAS. DAVIES	387
WELZOEVER ON THUCYDIDES, by GEORGE C. WARR	388
NEW NOVELS, by GEORGE SAINTSBURY	388
CURRENT LITERATURE	389
NOTES AND NEWS	390
OBITUARY	391
NOTES OF TRAVEL	392
HIMALAYAN EXPLORATIONS	392
STATEMENT OF THE OXFORD UNIVERSITY COMMISSIONERS, by JAS. S. COTTON	392
M. RENAN'S "CALIBAN," by GEORGE SAINTSBURY	393
MAGAZINES AND REVIEWS	394
VICTOR HUGO'S NEW POEM, by G. MONOD	394
SELECTED BOOKS	395
CORRESPONDENCE:— <i>Prof. Stanley Jeavons and Mr. Mill</i> , by Prof. Stanley Jeavons, and the Writer of the Note on his Article	395
APPOINTMENTS FOR NEXT WEEK	396
MCNAB AND BLAND'S MANUALS OF BOTANY, by GEORGE MURRAY	396
MUNRO'S CRITICISMS AND ELUCIDATIONS OF CATULLUS, by ROBINSON ELLIS	397
SCIENCE NOTES (GEOLOGY, METEOROLOGY)	397
MEETINGS OF SOCIETIES	399
EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB, I., by Mrs. CHARLES HEATON	399
MR. SIMPSON'S DRAWINGS OF MYCENAE, TROY, AND EPHESUS	400
ART COLLEGE FOR WOMEN IN ROME	400
ART SALE	400
NOTES ON ART AND ARCHAEOLOGY	400
PARISIAN THEATRES, by J. WILLIS CLARK	401
STAGE NOTES	403
THE ITALIAN OPERA-HOUSES, by H. F. FROST	403
MUSIC NOTES, NEW PUBLICATIONS	403-4

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